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# Preface to the Second Edition

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The first edition of this book was published in 1929 and it was very well received by the public and student world for whom it was chiefly intended. It was first selected as a Sanskrit text book for the Intermediate Examination by the Allahabad University and other Indian Universities followed. The book was in great demand and at the desire of the publishers Messrs. Macquarrie and Sons, Agre. I have revised the English Translation and Notes.

This edition does not contain the elaborate Sanskrit commentary which was not thought necessary. Its purpose will be very well served by Sanskrit explanations added in the notes which are thoroughly revised. I have taken precautions to see that a student is induced to go to the original sources and does not entirely depend on Notes.

After the publication of the first edition in 1929 much light has been thrown on the works of Bhāṣa. Controversies are going on and a volume of literature has been published on Bhāṣa and his works. New works are being brought to light. I have tried to study all these carefully and the results of my study of Bhāṣa are being embodied in a separate book on Bhāṣa. In the Introduction and the Notes, I have purposely tried to avoid

all controversial points as they are not within the reach of an Intermediate student. I have also taken the advantage of my teaching the book to the Intermediate Classes studied the needs and the capacity of an Intermediate student and added or dropped points required or not required of an average student. I hope it will be of some use to the students for whom it is chiefly intended. In fact this is purely a student's edition.

I take this opportunity of expressing my gratefulness to all those scholars who reviewed the first edition and suggested improvements in it.

My thanks are due to Mr. Ramprasad B. A. of the firm of the well known publishers Messrs. Gayaprasad & Sons Agra and to the printers, the Central Co-operative Printing Press Ltd. Indore.

RAM PRASAD  
INDORE CITY }  
July 1934 }

W. O. Urdhwarashe.

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## Extract from the first edition.



Devanagari system of Devanagari has been adopted as one of the Sanskrit text books for the Intermediate Examination of the University of Allahabad (1882). In preparing this text, the compiler has endeavored to make the text simple and clear for which it is intended. In the Introduction a brief and exact account is given as far as possible of the average student of the Intermediate class. The variants in the Text are given in footnotes. The English Translation is as far as possible made literal and is so placed that the meaning clear and some words and phrases are added and placed within brackets. All the names and grammatical points are clearly explained in the Notes and wherever a reference has been made to each book is given within the easy reach of the student of the Intermediate class. Part of expressions found in the original works and especially from the other works of Dattatraya have been given. A short notice of Sanskrit prosody and that too is given as an appendix. The metric and the names of words in each verse are noted in their elementary. Illustrations of technical terms are either given in the elementary or in the notes and an extensive glossary is added at the end. The text compiled is the Panchastam published in the Devanagari in Sanskrit Series.

The notes and the translation were first written for my class lectures and were not intended to be published. But on the request of some of my friends and students, and the encouragement given by my revered Guru, Prof. S. D. Ghate, I made up my mind to publish them. It is but proper that, I should wish to dedicate this my humble literary attempt to my revered professor, the fountain of the whole of my Sanskrit knowledge, and I am highly grateful to him for his having very kindly agreed, however reluctantly, to accept the dedication,

BYASANT PANCHAVI

1930



# PANCHARATRAM.

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1. Introduction
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  3. English Translation
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# INTRODUCTION

It is very fortunate that the extinct works of Bhasa have been brought to light very recently. The Travancore Durbar under the editorship of Pandit T. Ganapiti Shastri - published in 1912 the first of the series, राजमहर्षसम्; and the remaining plays will wed in due course.

A careful perusal of these dramas cannot but strike the reader with a remarkable similarity of construction and diction. For instance,

( 1 ) All of them begin without नन्दी. ( This has been referred to by वाच. ) †

( 2 ) Almost all of these plays use the word स्थापना for प्रस्थापना. The word is very old and is not used by later writers.

( 3 ) The स्थापना in almost all the plays is similar even in expressions.

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† सूत्रधारकृताः (म्मेनां टरेवं हुमृजिरेः ।

सपतादेवंशो मेये भागो देवकुन्देति ॥



( 4 ) The use of मुद्रार्द्रा in the name of many of these plays is followed by the expression एवमार्यमिदं निवेद्यतामिति । ममदु निजांभ्य etc.

( 5 ) The अन्तवचन in many of them is the same e. g. इदानीं महे कृ स्तो राजागिरः प्राम्नु नः ।

( 6 ) Expressions such as बार्ह, प्रथम, अष्टा etc. are used in the most of them.

This similarity is so striking that we can safely say that they are the works of one and the same author. Nowhere, however, neither in the prologue nor in the colophon, is mentioned the name of the author. But Pandit Ganapati Shastree says in his introduction to चादत्त that the manuscript has the colophon "भवविर्न चादत्तम्" at the end. राजशेखर also tells us in his verse,

मातृनाटकयकेऽविच्छेदे. शिष्टे परीक्षितम् ।

स्वप्नवासवदत्तस्य दाहकोऽभूत्त पावकः ॥

सृष्टिमुक्तिवन्धे.

Therefore स्वप्नवासवदत्त is the work of Bhasa. Therefore we can say that all the thirteen plays published in the Trivendrum series, being similar to स्वप्नवासवदत्त must be the works of Bhasa.

This Bhasa was an ancient poet for the following reasons—



( 4 ) There are good many deviations from Panini's rules of grammar. (see notes on इयते वामुभयो. V. 45. act II. नीयता वृच्छते कथम् V. 48. act II.)

( 5 ) The शब्द used in the dramas is quaint. All these go to prove that the poet must have lived long before Kalidasa who is proved to have lived in the 5th century A. D. ( by Prof. Pathak. ) ( Pandit Ganapati Shastree assumes that Kalidasa lived in the 2nd century B. C. and it is then but natural that he assigns fourth century B. C. as the date of the Poet. ) All that can be said about his date at present is that it must have taken one or two centuries at least in those days to become प्रधानमय in times of Kalidasa, and therefore Bhasa must have lived one or two centuries before Kalidasa.

It is beyond the purpose of this introduction to meet the objections raised against this conclusion by the controversy raging in some quarters over the identity of the Bhasa and the authorship of these dramas. We may do well, however to remark, that the objections raised are based on hairsplitting distinctions.

So far as is known the works of Bhasa published are thirteen [ or fifteen according to some ]

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\* See remarks at the end of Introduction

They are

The sources of  
of their plots are

1	स्वप्रकाशवदत्तम्	}	बृहन्मथा		
2	शनिष्ठायोगंधरावच.				
3.	अविमारक.				
4.	बालचरित्				
5.	भारतव.	Independent.			
6	प्रतिमा.	}	समावण.		
7	अभिषेक				
8	संयमस्यायोग	9	दूतवाचव.	}	महाभारत.
10	दूतवटीवच.	11.	वर्णभार		
12.	ऊर्मभंग	13	पञ्चरात्र.		
14.	दामक प्रहसनम्	15	व्यास मौन्यवचम्		

It is true that the plot of पञ्चरात्र is based on the story of महाभारत. But the poet has shown his imagination making many important alterations in the original story according as his purpose dictated them, as to make it a comedy. The story पञ्चरात्र is:—

The twelve years period of the exile of the Pandavas was over and they had to pass one year more in concealment. They were living in disguise with King Virata. Just in the end of this period Duryodhana performed a great sacrifice and requested his preceptor Drona to ask for गुरुरभिषेक. Drona asked for the granting of half the share of

the kingdom to the Pandavas. Shakuni and Duryodhana wanted to avoid it and at the same time to keep up the promise. So they were ready to grant the share on the condition that the whereabouts of the Pandavas were brought within a period of Five Nights. They thought that it was impossible. This is an invention of the poet. Drona got enraged. (The whole incident is very beautifully conceived by the imagination of the poet and a noteworthy change is made in the original story.) In the meanwhile information of *विजय* was received, and *भीम* at once guessed that it was the deed of *भीम* alone. The condition of 'Five Nights' was accepted. The Kauravas then attacked the province of Virata and captured his cows. The Pandavas went to rescue them and they were thus discovered, when Duryodhana granted them the promised share.

Nothing but names and characters and a few unimportant incidents are taken from the source of the great epic *महाभारत*. Almost the whole of the play is the imagination of the poet. The changes are made according as his purpose required him to do. The main changes are.—

(1) Our play begins with the description of a sacrifice performed by *दुर्योधन* and immediately the sacrifice is over he goes on the expedition of

उत्तरगोप्रहण. This is not in the महाभारत. Duryodhana did not perform any sacrifice before going on उत्तरगोप्रहण.

( 2 ) Abhimanyu comes to witness the sacrifice of Duryodhana and then goes to उत्तरगोप्रहण and fights on the side of the Kauravas against his own father. This is quite contrary to महाभारत.

( 3 ) Virata, according to महाभारत, was not present at his capital at the time of उत्तरगोप्रहण. He was gone to दक्षिणगोप्रहण with भीम and others. उत्तर and दुर्योधन were on the side of उत्तरगोप्रहण. In the play Virata, in his palace in the capital, gets information of the fight between उत्तर and the Kauravas and भीम brings अभिमन्यु from the field.

( 4 ) According to महाभारत the Pandavas disclosed themselves, two or three days after the उत्तरगोप्रहण, while in the play धर्म discloses his identity on the day of the उत्तरगोप्रहण.

( 5 ) The poet makes दुर्योधन give half the kingdom to the Pandavas since the drift of the drama required him to do so. This is quite in contradiction of the facts of the character of दुर्योधन who says  
 सत्यं नैव दास्यमिहि विना युद्धेन केचन.

Thus the main facts of the महाभारत have been disregarded. The changes that are introduced

by the poet are excellent and such as were necessitated to produce a happy effect upon the reader's minds.

The time occupied by the action is five days as the title of the play itself suggests. The plot has no female character. The language is simple and charming and if acted on the stage it will not take more than two hours.

From the various expressions used by Bhāsa it appears that the caste system was existing in his times and that the Brahmanas were held in high respects by all the classes and a curse pronounced by a Brahmana was supposed to bring calamity. This can be seen from the following expressions in पंचरात्रः—

- |         |   |             |
|---------|---|-------------|
| ( i )   | सुता वेदवपुःपृष्ठचरणा....विश्रा. ।                              | P 3. V. 5   |
| ( ii )  | विप्रोन्मदे विसृज्यावर्धं सर्वं .. ।                            | P. 7. V. 24 |
| ( iii ) | द्विजो भवान्शत्रियर्वरुणा वर्यं ।                               | P 8. V. 27  |
| ( iv )  | सत्राचार्यो यत्र विप्रैः ददिः ।                                 | P 10. V. 30 |
| ( v )   | अग्निमन्युःप्राज्ञेनेति मयवन्मभिःशदवे ।                         | P. 41.      |
| ( vi )  | अग्निमन्युः भूयताम् अथवा<br>मन्वन्तुस्तद्य वर्यं प्राज्ञेनेषु । | } P. 42.    |

# CHARACTERS

## Duryodhana:—

The hero of the play is Duryodhana the eldest of the 101 sons of शत्रुघ्न and कश्यप. He was brave and warlike and even ready to keep up his promise at any cost. दुषिष्ट was the son of Pandu the younger brother of शत्रुघ्न; but as he was born first शत्रुघ्न proposed to make दुषिष्ट heir-apparent दुषिष्ट did not like the idea, as his father was the ruling king, and prevailed upon his father to send the Pandavas into exile. Afterwards he troubled them in various ways and wanted even to destroy them. He invited दुषिष्ट to play with dice. In the gambling match he was helped by his maternal uncle शत्रुघ्न. दुषिष्ट was defeated and as a condition of the wager he was forced to go to the forest with his wife and brothers, and to remain there for twelve years and to pass one additional year *inognito*. The incident in the play begins when the Pandavas were in the thirteenth year of their exile. According to the accounts in the महाभारत he fought with the Pandavas and was killed on the battle-field by भीम. In the play he actually grants half of the share of his kingdom to the Pandavas as गुरुशिष्य of his preceptor कृष्णार्जुन.



## Drona:—

He was the son of the sage मरुताम and was so called because the seed, which fell at the sight of a nymph वृताची was preserved by the sage in [a श्रेण. He was well-versed in the science of arms, which he learnt from परशुराम. He taught the science of arms and archery to the Pandavas and the Kauravas. In the great war he fought on the side of the Kauravas, and succeeded भीष्म as the Commander-in Chief of the forces of the Kauravas, for four days, when he was informed that his son अश्वत्थामा was killed by युद्धाम्न. In the play he is depicted to be a straightforward Brahman ( ब्रह्मणर्ष-वर्द्धिः ). When दुर्योधन at the end of his sacrifice requested him to ask for युद्धदक्षिणा he asked him to grant half the share of the kingdom to the Pandavas.

## Bhishma:—

He was the son of शन्तनु by गंगा. शन्तनु wanted to marry सत्यवती a fisherman's daughter and भीष्म was sent on to negotiate with the fisherman, who refused the request on the ground, that while भीष्म was alive Satyawati's sons would not get the throne. भीष्म, therefore, made a vow that he would remain a ब्रह्मचारी and would never accept the kingdom for the whole of his life. ( The incident is known in the महाभारत as भीष्मप्रतिज्ञा. ) He, therefore,

remained single and installed विचित्रवीर्य the son of मयवती on the throne of his father, and became the guardian of his sons and grandsons the Kauravas and the Pandavas. He was remarkable for his wisdom, firmness of resolve and unflinching devotion to God. In the play he has, in a way, solved the situation by rightly guessing the whereabouts of the Pandavas when he received the information of अज्ञानमेव वय of the Kichakas. He devised the plan of going on the expedition against Virata.

### Shakuni:—

Shakuni was the son of Sabala, king of मगध and brother of मगधा's wife of धृतराष्ट्र. He was thus the maternal uncle of दुर्योधन whom he assisted in many of his wicked schemes to destroy the Pandavas. In the play he devises the plan of avoiding the granting half of the kingdom to the Pandavas by giving a condition of Five Nights

### Karna:—

Karna was the son of कुन्ती, begotten on her by the god Sun, while she was yet a virgin. She was afraid of the scandal and threw him away; and he was found by अश्वत्थ the दूत of धृतराष्ट्र. अश्वत्थ's wife रथ brought him up like her own child and hence he is called कृपया or रथेय. Duryodhana

rule him the king of मगध and he is regarded a type of charity ( दानव ) He learnt the art of war from अश्वमेध, calling himself a मगध. But अश्वमेध knew it and cursed him that the art he had learnt would not be of any use to him in times of need. He succeeded अश्वमेध as the Commander in Chief of the Kaurava forces, and was slain by अर्जुन. He was one of the most intimate friends of दुर्योधन and was a brave man.

**Yuddhishthira:—**

[illegible]

## Abstract

[illegible]

ving as a cook (पूद) in the court of Virata, and उन्नतमंयह्म he captured अभिमन्यु and brought him to the court of Virata

**Arjuna:—**

He was the third of the Pandavas, and was born to Kunu by Iadra. As a result of the curse from कर्ण, he had to live in the guise of a woman and he lived in the court of Virata in the guise of द्रुपद. He went with the prince उत्तर to recapture the cows as a charioteer; but he fought for the prince and defeated the Kauravas. His identity was disclosed by the Prince उत्तर in the court of Virata. ( *See the end of Act II.* )

**Virata:—**

Virata was the king of मत्स्यदेश. The Pandavas in the thirteenth year of their exile lived in disguise in his court. In the play he hears about the उन्नतमंयह्म and the recapture of his cows and offers his daughter उत्तरी to Arjuna who accepted her for his son अभिमन्यु.

**Uttara:—**

He was the son of Virata. He went on the expedition of recapturing the cows of his father. He was victorious with the help of अर्जुन in disguise : द्रुपद.

## Abhimanyu:-

He was the son of अर्जुन and सुभद्रा. In the play he fights on the side of the Kuaravas against his own father. He was however captured by द्रुपद by means of his arms only. He was a true and fiery क्षत्रिय. ( See page 39 to the end of Act II. )



( Note:—For a detailed study of Dharm and his work and the doubts raised by some as to whether the work published in the Trivendrum series belong to Dharm or not, readers are requested to read the literature on Dharm and especially,

1. Introduction to धर्मचरितम्, and प्रणिष्ठा ( Trivendrum Sanskrit Series ( by Pandit T. Ganapati Shastree. )
2. Introduction to धर्मचरितम् edited and published by Prof. H. B. Shinde of Bhavanagar College.
3. Introduction to धर्मचरितम् edited by Mr. V. J. Neturkar.
4. " धर्मचरितम् " a paper by श्रीमन्महोदय श्री एम. ए. published in धर्म Vol. I No. 1 ( A Sanskrit magazine of Allahabad )

5. " भाग वी भाग्य " A paper in Marathi .by पं. रंगनाथ रतु published in विविधज्ञानविस्तार. Vol. 47. ( 1916 ) nos. 4 and 5.
6. " भाग व भाग्य हे विचित्राळे कवि होत, " a paper in Marathi by Mr. R. D. Deshpande. II A. published in विविधज्ञानविस्तार Vol. 50. No. 2. ( Feb. 1919. )
7. ' भाग व भाग्यदान. ' a paper in Marathi by Mr. R. D. Deshpande B. A. in विविध. Vol. 51 No. 3. ( March 1920. )
8. ' महाकविर्मास ' A Sanskrit article in छाया. Vol II. No. 3 ( April 1916 ) by पं. कल्याण भ.मान नमरनाथ घाई
9. ' भागवतकीर्ती गटके ' Various Marathi articles in हरमण्ड by the famous Marathi novelist Mr Hari Narayana Apte.
10. Bhasa's plays and other articles of Dr. V. S. Sukhatankar, published in J. R. A. S. & J. A. O. S & J. B. B. R. A. S. etc.
11. Introductions to Swapnaratnasavadata & other dramas of Bhasa by Professor W. G. Urdhwareche,



# भरतवंश

भरत

हस्तन ( built हस्तनगुर )

1  
दुःख

सन्तनु=(1)गन्धर्व-नी = (2)

विश्वामित्र, विविधविश्व  
= (1) मन्त्रिणा  
= (2) मन्त्रिणा

कृष्णकृष्णायन or कृष्ण

(by वरुण born before her marriage with सन्तनु,  
widowers of विश्वामित्र)

(1) मन्त्रिणा = (2) मन्त्रिणा = 3 वरुण

वृक्षमन्त्रिणा = मन्त्रिणा  
(1) वृक्षमन्त्रिणा = मन्त्रिणा  
वृक्षमन्त्रिणा and  
100 brothers

वृक्षमन्त्रिणा नमः नमः नमः नमः नमः नमः  
(1, 2 वरुण) (1, 2 वरुण) (1, 2 वरुण)

मन्त्रिणा

॥ श्रीः ॥

श्रीगणेशाय नमः ।

महाकविश्रीभासप्रणीतं

पञ्चरात्रम् ।

( नाट्ये ततः प्रविशति सूत्रधारः )

सूत्रधारः—

द्रोणः पृथिव्यर्जुनभीमदूतो

यः कर्णधारः दंकुनीयरस्य ।

दुर्योधनो भीष्म युधिष्ठिरः स

पापाद् विराट्छत्रगोऽभिमन्युः ॥ १ ॥

( परिब्रज्य- ) एवमार्यमित्रान् विज्ञापयामि । अये किन्तु राक्षसमपि  
विज्ञापनव्यमे दाह इव भूयते । अहम् । पदयामि ।

( देख्ये )

अहो पुरुषाजस्य ददसंशुद्धिः ।

सूत्रधारः—भवतु, विज्ञानम् ।



सर्वरत्नः पुनः माधवं प्रीत्या प्राप्तेषु गजसु ।  
यज्ञो दुर्योधनस्यैव कुरुराजस्य वर्तने ॥ २ ॥

( निष्पन्नः )

स्थापना ।

( ततः प्रविशन्ति प्राद्वणात्रयः )

मघे—अहो ! कुरुराजस्य यज्ञममृदिः ।

प्रथमः—इह हि,

द्विजोऽष्टिदैर्जैः प्रकुसुमितकण्ठा इव द्विजो  
हविर्धूमेः सर्वे दृनकुसुमगन्धास्तरुगणाः ।

मृगैस्तुल्या व्याघ्रा वधनिभृतसिंहाश्च गिरयो  
नृपे दीक्षां प्राप्ते जगदपि समं दीक्षितमिव ॥ ३ ॥

द्वितीयः—सम्पन्नं मथानाह ।

तृप्तोऽग्निर्द्विषामरोत्तममुख तृप्ता द्वित्रेन्द्रा धने-  
रमृताः पक्षिगणाश्च गोगणयुतास्तेने नराः मर्त्तसः ।

हृष्टं सम्प्रति सर्वतो जगदिदं गर्जन्मृगे सद्वृणै-  
रेवं त्योक्सुदारुरोह सकलं देवालयं तद्वृणैः ॥ ४ ॥

तृतीयः—इमेऽत्रमक्ता द्विजातयः



पूजां चक्रधाम्य धर्मशक्त्यी दम्भु समम्भुयनां  
 दम्भे शुष्यति नीलशाङ्कनया वद्धि शनैर्शमनः ।  
 कान्तानाकुञ्चितः शिष्यापगमिनधकं क्रमेणागतो  
 नेर्मामण्डलमण्डलीकृतगुः सूर्यसिने पावकः ॥ ९ ॥ -

द्वितीयः—इदमत्र पश्य,

नन्मरिभूतद् दानेन भीताम्नःकैः। पश्य मम भुजहा ।  
 मम शिष्यस्य नम्य देहाद् विनःसूताःपश्य यथैष्टयाणि ॥१॥

तृतीयः—इदमत्र पश्यता भवन्ति,

दशमानस्य वृक्षस्य मानिन्नेन मगादिना ।

वैदग्ध्यमर्गद्वया मया प्राणा इतिहता ॥ ११ ॥

प्रथमः—प्राप्तिना,

शुभेर्गोष्ठेन वृक्षेण न प्रीतिनादायम ।

कुत्र पार्श्वस्थितेन पुष्पाक्षर दृष्टव ॥ १२ ॥

• द्वितीयः—

प्रेतं कालेदया वशाः दृष्टव ना मरुद्विषा ।

मार्गान्तेन मनुष्याणांभुजान्तेन नमः ॥ १३ ॥

तृतीय —संयमः मरुताम्,

दृष्टव मरुतां कालेन शुभेन वैदग्ध्यम् ।

विनेने दृष्टव मरुतां वैदग्ध्यम् ॥ १४ ॥

• तृतीयः—संयमः मरुताम्,  
 दृष्टव मरुतां कालेन शुभेन वैदग्ध्यम् ।  
 विनेने दृष्टव मरुतां वैदग्ध्यम् ॥ १४ ॥

प्रथमः—एतन्मते ज्ञेयं भवन्ती,

एतन्मते ज्ञेयं भवन्ती प्रथममाहमिदं पृथग् ।

बुद्ध्यानुसारं ह्युपादानोऽग्री भवन्ती प्रथममिदं पृथग् ॥१५॥

द्वितीयः—एतन्मते,

एतन्मते ज्ञेयं भवन्ती प्रथममाहमिदं पृथग् ।

एतन्मते ज्ञेयं भवन्ती प्रथममाहमिदं पृथग् ।

अग्री भवन्ती प्रथममाहमिदं पृथग् ।

अग्री भवन्ती प्रथममाहमिदं पृथग् ॥१६॥

तृतीयः—एतन्मते, संप्रत्यक्षं एव प्रमाणं भवन्ती ह्युपादानः ।

एतन्मते ज्ञेयं भवन्ती प्रथममाहमिदं पृथग् ।

एतन्मते ज्ञेयं भवन्ती प्रथममाहमिदं पृथग् ॥ १७ ॥

प्रथमः—

एतन्मते ज्ञेयं भवन्ती प्रथममाहमिदं पृथग् ।

एतन्मते ज्ञेयं भवन्ती प्रथममाहमिदं पृथग् ॥ १८ ॥

द्वितीयः—

एतन्मते ज्ञेयं भवन्ती प्रथममाहमिदं पृथग् ।

एतन्मते ज्ञेयं भवन्ती प्रथममाहमिदं पृथग् ।

एतन्मते ज्ञेयं भवन्ती प्रथममाहमिदं पृथग् ।

एतन्मते ज्ञेयं भवन्ती प्रथममाहमिदं पृथग् ॥

दासं नक्रधाम्य धर्मशरणीं दम् । गमन्मुखां  
 दधे शुभानि नीलगाङ्गजना पदि । जनिगोचरः ।  
 तांनतावृष्टिः शिखापङ्क्तिधकं क्रमेणागतो  
 नेर्ममगदमगददीर्घनायुः सूर्याग्ने पावकः ॥ ९ ॥ -

द्वितीयः—इदमत्र पश्य,

कर्मकर्मदाद दहनेन भीताम्न संशयः । इव मनं मुञ्चहाः ।  
 समं विजलम्य नगम्य देहाद् गिनिःमृताः पञ्च यथेष्टयानि ॥ १० ॥

तृतीयः—इदमत्र पश्येता भवन्ती,

दक्षमानस्य वृक्षस्य मानिन्देन मन्त्राग्निना ।  
 कोटगन्तर्गदेहस्थाः खगा प्रागा इवाङ्गना ॥ ११ ॥

प्रथमः—एवमेतन् ,

शुष्केर्णकेन वृक्षेण वन पुष्पितपादपम् ।  
 कुलं चाग्निग्रहानेन पुरुषेणैव दहने ॥ १२ ॥

\*द्वितीयः—

एने वानोद्धता वशा दक्षमाना मन्त्राग्निना ।  
 भाग्यार्निःव यत्पुष्पाणामुजमन्त्रि नमन्ति च ॥ १३ ॥

तृतीयः—सम्यग् भवानाह,

कृतया सक्तया रक्तये शुष्कया वेष्टितस्तरुः ।  
 निवर्त्ये दृष्टुकुटे साधुः श्रीदीपमेव दहने ॥ १४ ॥

- Not found in some editions from द्वितीयः...पश्ये  
 भवन्ती.

मोक्षः—एतद्दुःखेधनः,

अथवा मन्थमन्थात् समुत्पन्नं रणप्रियसदृशं निपीतवान् ।

नित्यं धर्मं सुहृन्नेष्ये भाजनं मया पूज्येन विमल्यं शोभते ॥२२॥

( नन. प्रवृत्तते दुःखेधनः वर्जं शत्रुनेष्ये )

दुःखेधनः—

कृतधनं त्वामा कानि परितोषं गुरुजनो

जगद् विधत्ते मे निवसति गुणो नष्टवपराः ।

धनः प्राप्यः स्वर्गो यदि कल्पदत्तेन दत्तः

परोक्षं न स्वर्गो बहुगुणविहरेण कानि ॥२३॥

वर्णः—गान्धारीमातः ! न्यायेनागतमपमतिस्तुजना न्यायमेव  
भवता कृतम् । कुतः,

कणार्थानां क्षत्रियाणां समृद्धिः

पुत्रपेक्षी वक्ष्यते सन्निधाया ।

विश्वेभ्यस्ते रित्तमावर्षे सर्वं

गङ्गा देयं चापमात्रं सुतेभ्यः ॥ २४ ॥

शकुनिः—सम्भगाद् गङ्गोपस्पर्शनाद् धनकल्पयाज्ञोऽङ्गराजः ।

वर्णः—

इति शकु-शर्प्याति-व्याति-राम-मान्धातु-नाभाग-नृमा-म्वरी-पाः ।

एते मवंशः पुरपाः सगष्टा नष्टाः शरीरैः कृन्भिर्धन्ते ॥२५॥

सर्वे—गान्धारीमातः ! यज्ञसमाप्त्या दिष्ट्या भवान् वर्धते ।

तृतीयः—तदागम्यताम् । नयमपि तारद्वयशृङ्गामः ।

उभौ—वाङ्म ।

[ गते उपश्रुत्य ]

प्रथमः—अयं अयमवमयता कुरुराजो दुर्योधनो मीमन्त्रिणः  
मर्यगजमण्डलेनानुगम्यमान इत एवामिधनेन । इमे हि

( १० )

यज्ञेन भोजय मही जय विक्रमेण

गोप परित्यज मय स्वजनं दयावान् ।

इत्येवमागतकयामधुरं ब्रुवन्तः

कुर्वन्ति पाण्डवपरिमहमेव पराः ॥ २० ॥

तदागम्यताम् । नयमपि तावत् कुरुराजे सम्मात्रयानः ।

उभौ—वाङ्म ।

सर्वे—जयतु भवान् जयतु ! ( निष्क्रान्ताः सर्वे )

१ ॥

विष्कम्भकः ।

( ततः प्रविमलौ भीष्मदेवौ )

द्रोणः—धर्ममात्रम्वमानेन दुर्योधनेनाहमेवानुगृहीतो नाम ।

ब्रुतः

अनीत्य मन्धून्कलह्य मित्राण्याचार्यमागच्छति शिष्यदोषं  
वाटं ह्यपत्यं गुरवे प्रशतुर्नैवापराधोऽस्मि विनुर्न मातुः २

१ ॥ ३ ॥ १ ॥

भीष्म — दूषे धनः,

अथ च कथमगमन्तु मगुपुत्रं कथमिदं ददयो निदीयन् ।

निदीय धर्मं गुरुं तं च भ्रात्रेण स एव कथं चिदपि सांभवे ॥२२॥

( अथ कथं चिदपि ददं धनं कथं चिदपि )

दूषो धनः —

कथं धनं कथं धनं कथं धनं गुरुत्रयो

जगद् विधाय मे निधाय गुरुं मष्टमपराः ।

धनं धनं धनं यदि कथं धनं ददन्

धनं धनं न धनं धनं धनं धनं धनं ॥२३॥

कर्णः — गान्धारीमातः ! मयापेनागमन्तु मगुपुत्रं मयाप्यमेव  
भयं कथम् । पुनः,

कथार्थना क्षत्रिणां ममृदिः

पुत्रपेक्षी कथ्यते सविधाया ।

मिथ्यागते रितमाकर्ष्य सर्वं

गङ्गा देवं कथमात्रं सुतेभ्यः ॥ २४ ॥

जकुनिः — गन्धारीमातः ! धनं कथं धनं धनं धनं धनं ।

कर्णः —

इह कथं धनं धनं धनं धनं धनं धनं धनं धनं धनं ।

एवं गन्धारीमातः पुराः सगच्छ नष्टाः शरीरैः क्रतुर्भिरस्ते ॥२५॥

मवे — गान्धारीमातः ! यज्ञसमाप्ता दिव्या भयान् कथं ।



तृतीयः—रघुपते नमः । त्वत्पुत्रो ननुदयमानः ।

उभौ—वदतः ।

( ततः तान्तरम् )

प्रथमः—अये अत्यवसायः दुःखः मे दुर्लभो भवति ननु

मोक्षमप्येतानामुपपन्नः इह त्वत्पुत्रो मे । इमे वै,

महान् भोक्तव्यमर्थः त्वत्पुत्रो मे

मोक्षमप्येतानामुपपन्नः इह त्वत्पुत्रो मे ।

इत्येवमागतः, त्वत्पुत्रो मे

दुर्लभो मे, त्वत्पुत्रो मे, त्वत्पुत्रो मे ॥ २० ॥

ततः त्वत्पुत्रो मे, त्वत्पुत्रो मे, त्वत्पुत्रो मे ।

उभौ—वदतः ।

सर्वे—तयत्तु भवान् तयत्तु । ( निष्कम्पः त्वत्पुत्रो मे )

विष्कम्भकः ।

( ततः श्रवणो भवति )

द्रोणः—धर्ममात्मनो ननुदयमानः दुर्लभो मेवानुगृहीतो नान् ।

तुतः,

अर्थात् कथं ननुदयमानः मित्राणां चार्थमागच्छति शिष्योऽपि  
बालं कथं ननुदयमानः मित्राणां चार्थमागच्छति शिष्योऽपि

रुनिः—यय,

एवमेव ज्ञानं शानं शमनीयमर्हजानम् ।

सुखमुदे सुखम् त्रिषु अगमन्व इवानर ॥२८॥

श्रीग — अतो ! आसीद्वचनेऽपि साबुनिरदोषो जनयति ।

अतो ' प्रियं वचोप, स्वयं च सावित्रमुत्तमम् ।

दुषोधन — यय ' वचो ! सुखजनप्रणामावधानं प्रामादमभु-  
भुवन्तः वचोपदिष्टमः ।

वचो — गान्धारीमान् ।

सुखजनप्रणामावधानं वचो सावधानं पीडयति ।

अन्तःप्रणामावधानं न धरयामि सावधानं सावधानं वचनाद् भवमे ॥२९॥

दुषोधनः—एवमेव ते सुखमुत्तमम् ।

श्रीग — पुत्र ' दुषोधन ! एव मदेऽप्रियवचो भवमेव नाम  
भवन्तः गान्धारीमान् ।

दुषोधन — सागनमायाय । अनिशदये ।

श्रीग — यय ' दुषोधन ! एव दक्षिणापत्तिमिषभूतो भूमिधरा  
नाम भवन्तः गान्धारीमान् ।

दुषोधन — सागनमायाय ।

श्रीग — पुत्र ' दुषोधन ! भवन्तो यय सागनप्रणामावधानं  
' प्रियतोऽनिमन्नुभवंन्तः गान्धारीमान् ।

१ दुषोधन — यय ' वचो

दुर्योधनः—अनुगृहीनोऽस्मि । भो आचार्य ! अभिवादये ।

द्रोणः—एवेहि पुत्र ! अयमक्रमः ।

दुर्योधनः—अयं कः क्रमः ?

द्रोणः—किं न पश्यति भवान् ,

देवतं मानुषोभूतमेव तावन्नमस्यताम् ।

अहं नाचरणं गन्धे भीष्ममुत्क्रम्य वन्दितुम् ॥ २६ ॥

भीष्मः—मा मा भवानेवम् । बहुभिः करणैरपकृतोऽहं मा  
बुतः,

अहं हि माया जनिनो भवान् स्वयं ममायुधं वृत्तिग्रहणवन्मम  
दिनो भवान् क्षत्रियवंशजा वर्षं गुरुर्भवान् शिष्यमहत्तरावपे ॥

द्रोणः—नोऽसहन्ते महात्मानो ह्यात्मानमपस्नोतुम् । एहि  
अभिवादयन्म माम् ।

दुर्योधनः—आचार्य ! अभिवादये ।

द्रोणः—एवेहि पुत्र ! एवमेवावधूष्यशत्रुनेषु गेदमवाप्नुहि ।

दुर्योधनः—अनुगृहीनोऽस्मि । पितामह ! अभिवादये ।

भीष्मः—एवेहि पात्र ! एवमेव ते सुदिप्रशमन भवतु ।

दुर्योधनः—अनुगृहीनोऽस्मि । मातुः अभिवादये ।

१ अन्वेवाचरणं



दुर्योधनः—अनुगृहीतोऽस्मि । भो आचार्यः—

द्रोणः—एतेहि पुत्र ! अयमक्रमः ।

दुर्योधनः—अयं कः क्रमः ?

द्रोणः—किं न पश्यति भवान्,  
दैवतं मानुषीभूतमेव नापन्नमस्यताम् ।  
अहं नाचरणं गन्धे भीष्ममुत्क्रम्य वन्दिषुम् ।

भीष्मः—मा मा भवानेवम् । यद्विभिः कारणैरपश्यते  
पुनः,

अहं हि मात्रा जनिनो भवान् स्वयं ममाबुधं वृत्तिर्यद्वन  
हिजो भवान् क्षत्रियवंशजा वयं गुरुमेषान् शिष्यमहत्तरा

द्रोणः—नोत्सहन्ते महात्मानो ह्यात्मानमपस्तोतुम् । न  
अभिवादयस्व माम् ।

दुर्योधनः—आचार्य ! अभिवादये ।

द्रोणः—एतेहि पुत्र ! एवमेवावभृथश्रानेषु खेदमंशानुहि ।

दुर्योधनः—अनुगृहीतोऽस्मि । पितामह ! अभिवादये ।

भीष्मः—एतेहि पुत्र ! एवमेव ते बुद्धिप्रशमनं भवतु ।

दुर्योधनः—अनुगृहीतोऽस्मि । मातुल अभिवादये ।

प्राणाभिकोऽस्मि भवता च हृत्तोपदेशः

गन्धेयामि गजनां हृत्ताहमोऽस्मि !

ममोदयोः सद विमिश्रसि किं ददानि

हृत्ते स्थित मम मेदा भवन्ध मर्षम् ॥ ३१ ॥

द्रोणः—पुत्र ! मरीचि मष्ट तावत् । कल्पयेत्तु मां वाधने ।

मेवं - कथमावापोऽपि कल्पमुमृजति ।

भीष्मः—प्रात्र ! दुर्योधन ! अकृजने परिग्राम ।

दुर्योधनः—बोद्ध ।

( मरिच )

मष्टः—जयतु महाराजः ।

दुर्योधनः—आश्रयतावत् ।

मष्टः—यदाश्रययति महाराजः । ( निष्कम्प्य प्रविश्य ) जयतु  
महाराजः । इमा आरः ।

दुर्योधनः—आनय । ( कलशं गृहीत्वा ) भो आचार्य ! अधु-  
पातोऽष्टम्य कियतां शीघ्रम् ।

द्रोणः—भवतु भवतु । मम वार्ष्णेक्यैव मुखोदकमस्तु ।

दुर्योधनः—हा धिक्,

यदि विमृशसि पूर्वजिह्वनां मे

यदि च ममर्षयसे न दास्यतीति ।

शकुनिः—वस ! दुर्योधन ! एष जमवन्धुपुत्रः महेन्दो नः  
ममिवादयति ।

दुर्योधनः—एवेहि वस ! पितृमहजपमकनो भव ।

सुर्ये—एतत् महेन्द्रजमण्डलं भवन्न समाजयति ।

दुर्योधनः—अनुगृह्णानोऽस्मि ! भोः ! किन्तु खट्वं समागतं महेन्द्र-  
मण्डले विराटो नामष्टति ।

शकुनिः—प्रेषितोऽस्य मया दूतः, शङ्के पथि वन्दन इति ।

दुर्योधनः—भो आचार्य ! धर्मं धनुषि चाचार्य ! प्रतिगु-  
दक्षिणा ।

द्रोणः—दक्षिणोति । मवतु मवतु । व्यपग्रनयिन्यं नावद् मवतु ।

दुर्योधनः—कयमाचार्योऽपि व्यपग्रनयिष्यते ।

भीष्मः—भोः ! किन्तु खट्वं प्रयोजनं, यदा,

पीनः सोमो वाग्यदत्तो नियोगा-

ष्टयष्टया सेव्यते क्वानिरुत्ति ।

किं तद् द्रव्यं किं फले को विशेषः

क्षत्राचार्यो यत्र विप्रो ददतिः ॥ ३० ॥

दुर्योधनः—आज्ञापयतु भवान् किमिच्छति । किमतुतिष्ठामि ।

द्रोणः—पुत्र ! दुर्योधन ! कययामि ।

दुर्योधनः—किमिदानीं भवता विचार्यते ?

॥ श्रीगणेशाय नमः ॥

For each item, a 5-point Likert scale was used to measure the extent to which respondents agreed or disagreed with the statement.

॥ श्रीगणेशाय नमः ॥

ॐ नमो भगवते वासुदेवाय । ३१ ॥

पुनः ॥७॥ अथ चतुर्थः प्रश्नः । अथ चतुर्थः प्रश्नः ।

[illegible][illegible]

**दुष्प्रभाव:-** ४:२७।

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1971-1972

अथर्ववेदः—४७१५

27. ॥ श्रीगणेशाय नमः ॥ ( विनायक चरितम् ) ॥ ३० ॥  
॥ श्रीगणेशाय नमः ॥ ३१ ॥

हृदोऽधम — ४००० । ( कलस गृहीत्वा ) ओं आचार्य ! अक्ष-  
 त्वात् ॥ ४००० विपत्तिं शीघ्रम् ।

टिप्पणी:—अथवा, अथवा । अथवा अथवा अथवा अथवा ।

दुष्साधन - - हा विद्.

पं० विद्यालक्ष्मी प्रसादजी के

ॐ नमो भगवते वासुदेवाय ।



शरशतकटिनं प्रयच्छ हस्तिं

सलिलमिदं करणं प्रतिपद्याणाम् ॥ ३२ ॥

द्रोणः—हन्त त्वया मे हृदयविधासः । पुत्र ! शून्यां.

येषां गनिः कापि निराश्रयाणां संवत्सरद्वादशभिर्न दृष्टा ।

त्वं पाण्डवानां कुरु संविमागमेया चे मित्रा मम दक्षिणा च ॥ ३३ ॥

शकुनिः—( सोद्वेगम् ) मा तावद् भोः !

उपन्यस्तस्य क्षिण्यस्य विद्यस्तस्य च गौरवे ।

येदमस्तुतमुपायं युक्तंयं धर्मव्यञ्जना ॥ ३४ ॥

द्रोणः—कथं धर्मव्यञ्जनेति । मा तावद् भो गान्धारविषयमात्रमिच्छ

शकुने ! त्वदनार्यभाषात् सर्वशोकमनार्यामिति मम

हन्त भोः !

भ्रातॄणां पैतृकं गम्यं दीयतामिति वञ्चना ।

किं परं पाचिर्नर्दत्तं वञ्चकारेण नैवेदनम् ॥ ३५ ॥

मयै—कथं वञ्चकारेण नाम ।

भीष्मः—पौत्र ! द्रुपोधनः ! अयमृषस्त्रातमाश्रयेत् तच्छु तावत्

मित्रमुत्तम शत्रोः शकुनेर्वचनं न धोतव्यम् । कस्य पौत्र

यत् पाण्डवा इत्यदमात्रमुत्तमशत्रोः

वान्धारिण्युपाया गृहिणः धर्मनिः ।

यत् न च नेतुं शिष्यतां क्वि ते च वामा-

स्तम् मनेन शकुने वदतावदेव ॥ ३६ ॥

१। ६. २. अ. ५. ३. ५. ४. ५. ६. ७. ८. ९. १०. ११. १२. १३. १४. १५. १६. १७. १८. १९. २०. २१. २२. २३. २४. २५. २६. २७. २८. २९. ३०. ३१. ३२. ३३. ३४. ३५. ३६. ३७. ३८. ३९. ४०. ४१. ४२. ४३. ४४. ४५. ४६. ४७. ४८. ४९. ५०. ५१. ५२. ५३. ५४. ५५. ५६. ५७. ५८. ५९. ६०. ६१. ६२. ६३. ६४. ६५. ६६. ६७. ६८. ६९. ७०. ७१. ७२. ७३. ७४. ७५. ७६. ७७. ७८. ७९. ८०. ८१. ८२. ८३. ८४. ८५. ८६. ८७. ८८. ८९. ९०. ९१. ९२. ९३. ९४. ९५. ९६. ९७. ९८. ९९. १००.

दुर्योधनः—भरत, एवं तावदाचार्यं वृञ्चामि ।

द्रोणः—पुत्र ! कथय ।

दुर्योधनः—

यत् पुरा ते सभामध्ये राज्ये माने च धरिताः ।

वृत्रात्पराक्रमयधैर्यै किं रोषो धारितस्तदा ॥ ३७ ॥

द्रोणः—अत्रेदानीं धर्मच्छ्रेयसं यस्मिन् प्रजापत्यवृत्तिर्बुद्धिश्चिरः प्रवृत्त्यः,

येन भीमः सभाम्बन्धुं तुल्यशेरं धारितः ।

यत्पश्चिमन् विमुक्तः स्यात्सत्साम्बन्धुनिराक्षिपेत् ॥ ३८ ॥

भीष्मः—अन्यत् प्रभुनमन्यद्रावनिनम् । भो आचार्य ! कार्यमत्र  
गुह्यं, न वदहः ।

द्रोणः—मात्रं कर्तव्यं वदय, वदह एव भवतु ।

भीष्मः—प्रसीदस्वाचार्यः । पश्य वीर !

ये दुर्बलाश्च कृष्णाश्च निराश्रयाश्च

त्यक्ताश्च सार्वं मृगयन्ति न गर्हयन्ति ।

अंशेभ्यो भगान् प्रणयिष्यत्यपि ते कुटुम्बे

तान् धारयिष्यन्ति मृगः सृष्ट्वा र्णयन्तु ॥ ३९ ॥

शकुनिः—र्णयन्तु र्णयन्तु ।

कर्णः—भो आचार्य ! अलममर्षणं । दुर्योधनो हि माम्,

हितमपि परुषार्थं रुष्यन्ति श्राज्यमाणो

अपुरुषत्रिंशत्तं मेच्छन्ति स्तूयमानम् ।

गन्तमिदमवमानं रक्ष्यतां शिष्यकथं

गत्त इव बहुदोषो मार्तवर्नव वाद्यः ॥ ४० ॥

द्रोणः—शम् ! कथं ! नेत्रस्ति ब्राह्मण्यम् । कण्ठे सम्बोधिनेऽभि  
 एषोऽहं भवच्छन्दमनुवर्ते । पुत्र । दुर्योधन ! अहं  
 ' प्रभाषी ननु ।

भीष्मः—' एष इदानीं मार्गेणागच्छ । मान्त्रं हि नाम दुर्वि  
 तानामागधम् ।

दुर्योधनः—न ममैव, कुडस्यापि मे भवान् प्रभु ।

द्रोणः—एतत् तवैव युक्तम् । तत् पुत्र !

त्वं वद्व्यसे यदि मया न तथात्र दोष-

स्थां पादयामि यदि वास्तु ' तवैव लाभः ।

भेदा परस्परगता हि महाकुडानां

धर्माधिकारवचनेषु समीभवन्ति ॥ ४१ ॥

दुर्योधनः—तेन हि समर्थयितुमिच्छामि ।

द्रोणः—पुत्र ! केन समर्थयितुमिच्छसि ।

भीष्मेण कर्णेन कृपेण केन किं सिन्धुराजेन जयद्रथेन ।

किं द्रोणिनाहो विदुरेण सार्धं पित्रा स्वमात्रा वद पुत्र ! केन ॥ ४२ ॥

दुषोपनः—महि महि, कानुमेन ।

टोण —अनुमेनः । इत्येव विदुः कानुमेन ।

दुषोपनः—अनुमेनः । इत्येव विदुः कानुमेन । इत्येव विदुः ।

टोण. 'अनुमेन, एव कानुमेन विदुः । 'अनुमेन' इत्येव विदुः ।

अनुनिः—अनुमेन ।

टोण —अनुमेन ।

अनुमेन विदुः अतो अनुमेन विदुः कानुमेन ।

अतो अनुमेन विदुः कानुमेन विदुः कानुमेन ॥ ४३ ॥

अनुनिः —( अनुमेन )

एव विदुः कानुमेन विदुः कानुमेन विदुः कानुमेन ।

एव विदुः कानुमेन विदुः कानुमेन विदुः कानुमेन ॥ ४४ ॥

अनुनिः —( अनुमेन ) अतो अनुमेन विदुः कानुमेन विदुः कानुमेन ।

( अतो अनुमेन विदुः कानुमेन )

दुषोपनः—अनुमेन : कानुमेन विदुः कानुमेन विदुः कानुमेन ।

अनुनिः—अनुमेन विदुः कानुमेन विदुः कानुमेन ।

१ ( अनुमेन ) २ ( अनुमेन )

हितमपि परुषार्थं रुष्यति श्राव्यनाणो

वत्पुरुषविशेषं मेच्छति स्तुयमानम् ।

गन्मिदमवसानं रक्षतां शिष्यकार्यं

रात्र इव बहुदोषो मार्त्तवेर्नैव बाह्यः ॥ ४० ॥

द्रोणः—वत्स ! कर्ण ! नेत्रस्त्रि ब्राह्मण्यम् । काले सम्ब्रूहिनां<sup>१</sup>  
एषोऽहं मयच्छन्दमनुवर्ते । पुत्र । दुर्योधन ! अहं  
' प्रमाथी ननु ।

भीष्मः—<sup>२</sup> एष इदानीं मार्गेणागच्छ । सान्त्वं हि नाम दुः  
नानामापयाम् ।

दुर्योधनः—न ममैव, कुत्रस्यापि मे भवान् प्रभुः ।

द्रोणः—एतत् तवैव युक्तम् । तत् पुत्र !

त्वं दृश्यसे यदि मया न तत्रात्र दोष-

एषो पाटयामि यदि वाप्सु<sup>३</sup> तवैव लाभः ।

भेदाः परम्परगता हि महाकुशला

धर्माधिकारवचनेषु क्षमीभवन्ति ॥ ४१ ॥

दुर्योधनः—नेत्र हि ममर्षेयितुमिच्छामि ।

द्रोणः—पुत्र ! केन समर्षेयितुमिच्छसि ।

भक्ष्येण कर्णेन कृपेण केन किं मिन्धुरात्रेण जयद्रथेन ।

किं द्रोणिनाहो विदुरेण माधेयिना स्वमात्रा वद पुत्र ! केन ॥ ४२ ॥

१ अन्वयः. २ ( सङ्गतम् ), ३ वा म.

द्रोणः—भो भो यत्तमनुभविषुमागतं राजान ! शृण्वन्तु शृण्वन्तु  
भवन्त । इत्थमनसन् पुत्रराजो दुर्योधनः, न, नै, नादृश-  
मस्ति, यदि पश्यन्तां प्रवृत्तिरूपमेतस्या, राज्यस्यार्थं  
प्रदास्यति विद । ननु पुत्र !

दुर्योधनः—अथ किम् ।

द्रोणः—एतद् द्विः स्वि मामप्रधार्यताम् ।

प्रवृत्तिः—यद्येह हस्यामि ।

द्रोणः—ननु गार्हपत्ये !

भीष्मः—( आत्मगतम् )

आचार्यस्य यदा ह्यसौ धर्ममुक्तस्य नृचिन्तः ।

गार्हः दुर्योधनेनैव वक्ष्यमानेन वक्षिन्तः ॥ ५४ ॥

( प्रकाशम् ) पौत्र ! दुर्योधन ! अस्ति मम शिराटेनाप्रकाशयित्वा,  
अथ भर्ता यत्तमनुभविषुमागत इति । तस्मात् क्रियता तस्य  
गोमहणम् ।

द्रोणः—(अपवार्य) भो गणिते प्रियशिष्य, एतद् मे तद्वभगन्दिता  
देष्टा । विमर्शं तस्य गोमहणम् ? ।

भीष्मः—( जनान्तिकम् ) श्राद्धगार्ज्यसुदे !

धर्मिता गृहगर्हणेन गोमहोपनि पाण्डवः ।

अभित तेषां वृत्तान्तमिदं गोमहणे स्थितम् ॥ ५५ ॥

( प्रवेशः )

भट्टः—महाराः स्वर्गु गथा बाह्यं नगरप्रवेशाभिमुखाय ने ।

१ न, न, न २ अस्तु भवन्तु. ३ एषा नगरप्रवेशाभिमुखाय or २४-  
प्रवेशाभिमुखाय ।

दूतः—जयतु महाराज ।

सर्वे—विजयानो विजयेश्वरः ।

दूतः—विजयानो नोपमच्छति ।

सर्वे—कमन्य विजयः !

दूतः—धेनुपतेति महाराज । वनमग्न्यान्व गन्निह्यं कवचं

भानुजन,

गर्वा लक्ष्मण कर्तापि बाहुस्यांभय द्विमिव ।

दृष्ट्वेति हि शरीरगामशयजनिनो वयः ॥ ५१ ॥

सर्वे—कथमशयजनिनो वय इति ।

भीष्मः—कथमशयेति । ( अपवार्य ) भो आचार्य ! अमुक

पञ्चरात्रम् ।

द्रोणः—( अपवार्य ) किमर्थम् ।

भीष्मः—

नमसेनम्य त्वत्पिता मुख्यत्वं बाहुशालिनः ।

योऽस्मिन् भानुजने रणः स तस्मिन् कश्चिनः शनः ॥ ५२ ॥

द्रोणः—कथं भवान् जानाति ।

भीष्मः—

कथं पण्डित ! कृत्स्नेषु भ्रान्तानां बालचापटुम् ।

नाभिजानीन्ति कसानां शृङ्गस्यानानि गोवृषाः ॥ ५३ ॥

द्रोणः—गोवृषा इति । हन्त सिद्धं कार्यम् । पुत्र ! दुर्योधन !

पञ्चरात्रम् ।

दुर्योधनः—अर्थकिम् ।

[illegible]

संयोजन— ५५६ ग.

श्रीलङ्का - १५५ दि. १८ १९८५-८६

अर्थात्:- 0.5% एम्प्लॉय

श्रीगणेशाय नमः ।

५१८५ — ( अ-१०१८५ )

ଆଧ୍ୟାତ୍ମିକ ଶକ୍ତି ହେଉଛି ଚିତ୍ତର ସଂଯୋଗ ।

ॐ नमो भगवते वासुदेवाय ॥ ५४ ॥

[illegible]

ટ્રોણ:—(અવતાર) ના દર્શન પ્રવર્તિત, ૧૫ મેં જન્મકન રિત  
 ૨૫૫ । વિનયે ભવ મેઘજનમ્ ।

व्याख्यः—( तत्त्वार्थप्रकाश ) इति नाम्ना ज्ञेयम् !

ਪੰ. ੧੫: ਸਮਾਜਿਕ ਸੇਵਾ ਸੰਸਥਾਵਾਂ ਦੀ ਵਰਤੋਂ ।

अ०११ सं०३ क०१२ इ०११ गै०११ गै०११ ॥ ५५ ॥

( 2003 )

मटः—मृजः मृज्मः कटो नगम्रैस्तानिमृषाव मे ।

ବି. ଜି. ଲ. ଲ. ଓ ଲବଣରୁ ଲବଣରୁ ୧ ଟଙ୍କା ଲବଣପ୍ରସ୍ତୋତାମୁଲ୍ୟର ଡା. ୫ (୧)  
ପ୍ରସ୍ତୋତାମୁଲ୍ୟର ୫



दुर्योधनः—

एभिरेव रथैः शीघ्रं क्रियतां तस्य गोमहः ।

गदा यज्ञप्रशान्ता च पुनर्मे कर्ममेष्यति ॥ ५६ ॥

द्रोणः—

तस्मान्मे रथमानयन्तु पुरुषः,

शकुनिः—

हस्ती ममानीयतां,

कर्णः—

भारार्थं भृशमुद्यनेरिड् हवैर्युक्तो रथः स्थाप्यताम् ।

भीष्मः—

बुद्धिर्मे एतत्ते निराटनगरं गन्तुं धनुस्त्वय्यतां,

सर्वे—

सुक्त्वा चापमिदं तिष्ठतु भवानाज्ञाविधेया नयम् ॥ ५७ ॥

द्रोणः—पुत्र ! दुर्योधन ! आवा तव युद्धे पराक्रमं द्रष्टुमिच्छामि ।

दुर्योधनः—यश्मिहचित्तं भवने ।

द्रोणः—अस ! गान्धारराज ! अग्निन् गोमहृणो तव खलु प्रथमं

शकुनिः—शठम् । प्रथमः कल्पः ।

[ निष्क्रान्ताः सर्वे ]

प्रथमोऽङ्कः



[ प्रवचन ]

गोमित्रकः—( क ) मानुष ! वन्दामि ।

बृहगोपालकः—( ख ) पन्नी होंदु पन्नी होंदु अयार्ध गोधनम्  
अ । अले गोमित्तअ ! महाराजस्य विगतस्य वर्यवर्धन-  
गोपदाणामित्तं इमाणि गअर्योवणवर्हीण आबन्  
गोधनं पवे च कित्तनङ्गलमोदआ दाजिआ अ । जं  
गोमित्तअ ! गोवदाजआण दाजिआणं वाहल ।

गोमित्रकः—( ग ) ज मादुल्लो आणवेदि । गोल्लक्खिणि !  
विदपिण्ड ! पामिणि ! वपमदन ! कुम्मदत्त ! महिपदत्त !  
आअच्छद आअच्छद मिग्घं ।

[ नन. प्रविर्जन्ति मवे ]

मवे—( घ ) मादुल्ल ! वन्दामो ।

( क ) मानुष ! वन्दे ।

( ख ) शान्तिर्भवन् शान्तिर्भवन् अस्माकं गोधनस्य च । ओ  
गोमित्रक ! महाराजस्य विगतस्य वर्यवर्धनगोपदाननिमित्तमस्म-  
नगरोपवनवीप्यामायान्तु गोधनं सर्वे च कृत्तमंगलमोदा गोपदारक  
दारिकस्य । अं गोमित्रक ! गोपदारकणा दारिकणा व्यहर ।

( ग ) यन्मानुष आज्ञापयति । गोल्लक्खिणे ! पृनपिण्ड !  
मामिनि ! वपमदन ! कुम्मदत्त ! महिपदत्त ! आगच्छागच्छ  
शायम् ।



गोमित्रकः—( अ ) हाहा मानुज ! त्वे के । मनुष्या दक्षिण  
 पण्डित इनेदि पोदभयभक्तिम आदित्य ना  
 निरर्त्तिन भोग्य ।

शृङ्गोपालकः—( क ) हीही शरसपाना उर्विना । शरस  
 दारिका ! निम्न पकण प्रविशत ।

सर्वे—( ग ) जे मादुय्ये आगयेदि । ( निश्चान्ताः )

शृङ्गोपालकः—( ग ) हाहा चिड्ड चिड्ड । प्रहरण प्रहरण ।  
 मग्न । इमे कुल्ल मग्नान् अभिव्यक्त्य शिरसात्  
 ( निश्चान्ताः )

प्रवेशकः ।

( ततः प्रवेशात् भटः )

भटः—भो भो निवेचना महाराजाय विगटेधराय—एता हि  
 कर्मप्रच्छन्नविक्रमैर्धर्तैरार्षद्भियन्ते गाय इति । तत्र दि,

[ अ ] हाहा मानुज ! त्वे केऽपि मनुष्या दक्षिणपण्डित  
 दक्षिणपण्डितकदाकटिकमारुह्य सर्वं घातं विद्वन्ति चोराः ।

[ क ] हीही शरसपाना उर्विनाः । शरसः । दारिका  
 पकणं प्रविशत ।

[ ख ] यन्मानुज आज्ञापयति ।

[ ग ] हाहा निष्ठन तिष्ठन । प्रहरण प्रहरण । गृहीत गृहीत



गजा—

मा तारद् व्यगिनविकीर्णवाग्म्या

गानो मे रथगणद्वया दिदन्ते ।

पीनामभयकदयः मयन्दनाद्रौ

निन्देजो मम च करः करार्णि मुदन्तं ॥ ३ ॥

जयसेन ! जयमेन !

( प्रवेशः )

भट्टः—जयतु जयतु महाराजः ।

राजा—अहं महाराजशब्देन । अवधूत मे क्षत्रियत्वम् ।

उच्यतां रणविष्मयः ।

भट्टः—महाराज, न विस्तगर्हाणि विप्रियाणि । एष समाप्त

एवार्थेषु गार्त्रेषु गवां स्पन्दनरेणुना ।

कक्षापातेषु दृश्यन्ते नानावर्णविभक्तयः ॥ ४ ॥

राजा—तेन हि,

धनुरुपनय शीघ्र कल्प्यता स्पन्दनो मे

मम गतिमनुशानुच्छन्दतो यस्य भक्तिः ।

रणदिरसि गवार्थे नास्ति मोघः प्रयनो

निधनमपि यदाः स्यान्मोक्षयित्रा तु धर्मः ॥ ५ ॥

भट्टः—यदाज्ञापयति महाराजः । ( निष्क्रान्तः )

राजा—ओः ! किन्तु खलु दुर्योधनस्य मामन्तरेण वैरम् । आ

भवितुमनागत इति । कथमनुभवामि । कीचक्यानां वि





भगवान्—( उपविश्य ) भोः गजन् !

अप्येकः प्रभुः कर्मणः त्वेन मन्त्रैः समिन् ।

यः शक्तिर्वा मोक्षकः न पतिस्तान् मन्त्रिणकः ॥ ८ ॥

गजा — भवान् ! गोपज्ञाद्वर्गनिर्गन्धः ।

भगवान्—येन ।

राजा—अनंगधेः ।

भगवान्—( आन्मगनम् ) भोः कर्म,

एषेददत्तं मयि नाम त्वेने,

मनस्विनी यत्पश्ये मनामि ।

अप्रियं त्वेहि कृतेऽपराधे

यम् यमस्माभिरिवारण्डम् ॥ ९ ॥

चिराट्—भगवन् ! किमिदानीं विचार्यते ।

भगवान्—न मयि किञ्चित् । तेषामुत्तुङ्गः ।

राजा—अचप्रभृति निभृता भविष्यन्ति । यदि शक्तोऽपि युः  
मर्षयति, अहं न मर्षयामि ।

भगवान्—एवमेव ( आन्मगनम् )

अवेदानो पर्वशय्या च भूमा

राज्यभ्रंशो द्रौपदीचर्पणं वा ।

वेदान्यत्वं संश्रितानां निवासः

सर्वं ह्यर्थं यन् क्षमा ज्ञायते मे ॥ १० ॥

( अं० २४ )

भट्टः—अथ तु मल्लराजः ।

राजा—अथ किं भेदेने दुर्घोषनः ।

भट्टः—न तदु दुर्घोषन एव, दुर्घिष्ठां राजानः सर्वे प्राप्ताः ।

द्रोणश्च भीष्मश्च जयद्रथश्च

सम्पदोऽङ्गिराजः सवुनिः हरश्च ।

तेषां रथोऽप्यत्र च तत्परायै-

भयात् पश्चिरेव वयं न वणिः ॥ ११ ॥

राजा—(इत्थाय वृत्ताश्रयिः) वयं तत्र न दन् गौह्योऽपि प्रातः ।

भगवान्—नाथु, धर्मेनेनापि जानिच्छन्तः समुदाधारः । (आत्मगतम्)

भोः,

विमर्षं तदु सम्प्राप्तः कुल्लणां गुरुरत्तमः ।

रात्रे तर्णां प्रतिदंति स्मारणं विदने मय ॥ १२ ॥

राजा—येऽत्र ।

( अं० २५ )

भट्टः—अथ तु मल्लराजः ।

विराटः—युतसायदाङ्गवनाम् ।

भट्टः—यशश्च पयानि महाराजः । ( निष्क्रान्तः )

( अं० २६ )

यत्तः—जयत्थागुम्मान् ।

राजा—

स्वयमेव जीव मे श्लाघ्यः प्रमो ग्गानिनिः ।

मेवायं मे जीव मे श्लाघ्यः प्रमो ग्गानिनिः ॥ १३ ॥

मृतः—यदाज्ञापयत्यायुष्मान् । आयुष्मन् !

मृणा मेन्यमेव यमे पमिनिना रयः ।

स्वयं मे श्लाघ्यः प्रमो ग्गानिनिः ॥ १४ ॥

राजा—रुव निर्यातः कुमारः ।

भगवान्—मे गजन् ! संशयता संशयता कुमारः ।

अग्नितगृगटोयां युद्धीक्यथ श्लाघ्यः-

न च दहति न कश्चिन्' सुमिहृष्टो ग्गानिनिः

अथ च परिहृष्टो धर्मराष्ट्रं न किञ्चि-

न स्वप्न परिभवात् ते युद्धीक्यन् प्रसीभि ॥ १५ ॥

राजा—तेन हि जीवमन्यो रयः कल्पयताम् ।

मृतः—यदाज्ञापयत्यायुष्मान् ।

राजा—अथवा पृष्टि तावत् ।

मृतः—आयुष्मन् ! अयमस्मि ।

राजा—

त्वमिदानीं कुमारस्य किं न वाहितवान् रथम् ।

अनुज्ञानोऽस्मि किं तेन न राजां सारथिर्मवान् ॥ १६ ॥



राजा—भगवन् ! अकाले स्वस्यवाक्यं मन्युमुपादयति ।

भगवान्—अतं मन्युना । कदाचिदनृत्तं नोक्तपूर्वम् ।

राजा—आ अस्त्येत् । गच्छ मूयो ज्ञायतां वृत्तान्तः ।

मट—यदाज्ञापयति महाराजः । ( निष्क्रान्तः )

राजा—

यं तु मन्त्रेण महसा कम्पयन्निर मेदिनीम् ।

नदीसोत इवाविद्धो क्षणात् संस्मृते धनिः ॥ २१ ॥

ज्ञायतां शत्रुः ।

( प्रविश्य )

मटः—अथ महाराजः । ननु राजानोऽपि नोक्तपूर्वम् ।

भगवान्—एव मामनृत्तमिति न कुर्यात् ।

राजा—किमाधस्ति कुमारेण ।

मटः—

कृता नीला नागाः शरशतनिपातेन कपिडा

हयो वा योधो वा न वहनि न कम्भिष्ठिराणां

शैः स्वर्भाभूताः शरपट्विजः स्वन्दनभगाः

संगेदुक्ता मार्गाः सस्मिन् भनुरुक्ता शरनदीम् ॥

भगवान्—( आभगवत् )

एतद्वचनं श्रुत्वा येन शक्यं तत्पठे ।

यद्वचः क्वचित् धाराशङ्कः प्रेक्षितः शतः ॥

राजा—अथ पठेद्वचनी वद वृत्तान्तः ।

हि।— कथयति हि तत्र ते । इदं मयि दत्तं कथयति—

यत्तु येन हिमालयः तस्मिन् भुज्या इति मया ।

येन हिमालयः इति मया इति मया ।

इति मया इति मया ।

इति मया इति मया ।

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भगवान्—दिष्टया भवान् वर्धते ।

राजा—न न । भगवनो वृद्धिरेषा । अथ कुमार इदानीं

मटः—इष्टपरिस्पन्दानां योधपुरुषाणां कर्माणि पुनः

कुमारः ।

राजा—अहो आघनीयस्यापागः खल्वयं कुमारः ।

नाडिनस्य हि योधस्य आघनीयेन कर्मणा ।

अकालान्तरिता पूजा नाशयत्येष वेदनाम् ॥ २

अथ बृहन्नन्देदानीं क ।

मटः—प्रियनिवेदनार्थमभ्यन्तर प्रविष्टा ।

राजा—बृहन्नडा नावदाहुमनाम् ।

मटः—यदाज्ञापयति महाराजः ।

( नत प्रविशति बृहन्नथ )

बृहन्नथ—( निरूप्य सविमर्शम् )

गण्डीयेन मुहूर्तमाननगुणेनासीत् प्रतिस्पर्धिने

बाणानां परिवर्तनेष्वविशदा मुष्टिर्न मे संहता ।

गोभ्रास्थानगता न चास्ति पटुता स्थाने हनं सौष्ठवे

स्वीमायाभिर्धिगीकृतः परिचयादायमा ॥ पश्चात् स्म

मया हि,

अनेन वेषेण नरेन्द्रमध्ये सज्जायमानेन धनुर्विकृष्टम् ।

पाया तु तावन्मूर्द्धनिषु शीघ्रं निमग्नः पार्श्वेऽथ रेणुः

भोः !

जित्वापि गां विजयमप्नुष्यस्य राज्ञो

नैवास्मि मे जयगतो मनसि प्रहर्षः ।

दुःशासनं समरमूर्धनि सजिगृह्य

वपुः पदस्य न विरट्युरं प्रविष्टः ॥ ३१ ॥

उत्तराग्रीनिदलाङ्गारेणाङ्गुलतो मूर्ध्नि क्वास्मि राजान

दृष्टुम् । तस्माद् विराटेधरं पश्यामि । ( परिवृत्त्य द्रुपदाय )

अये ! अयमायो दुषिष्टिरः,

पीयनः क्षेप्यपीयने रतो नरेश्वरो ग्राह्यवृत्तमाधिनः

भुक्तराग्योऽप्यभिषर्धिनः श्रिया विदग्धधारी न च दण्डधारकः ॥ ३२ ॥

( उपगम्य ) भगवन् ! अभिवादे !

गयान्—त्यस्ति ।

द्विजला—( क ) जेदु माता ।

जिजा—

अवतरण रूपमकारण कुलं

महासु नाचेपु च कर्म शोभने ।

इदं हि रूपं परिभूतपूर्वकं

तदेव भूयो बहुमानमागतम् ॥ ३३ ॥

बृहन्नते ! परिध्यान्नामपि मवनी भूयः परिभ्रमयिष्ये ।

उप्यनां रणदिस्तरः

( १ ) द्रुष्टित, द्रुष्टित ( क ) जयनु भर्त्स ।



बृहन्नला— ( क ) सुणादु मद्रा ।

राजा—ऊर्जितं कर्म । संस्कृतमभिधीयताम् ।

बृहन्नला—भौतुमर्हति महाराजः ।

( शकिस्य )

भटः—जयतु महाराजः ।

राजा—

अपूर्वं इव ते हर्षो मूहि केनासि विस्मितः ।

भटः—

अश्रद्धेयं प्रिय प्राप्तं सौभद्रो प्रश्रुणं गतः ॥ ३४ ॥

बृहन्नला—कथं गृहीतः ( आत्मगतम् )

तुलितबलमिदं मयाच सैन्यं

परिणिमितं च रणेऽपि मे स दृष्टः ।

सदृश इह तु तेन नास्ति कश्चित्

क इह भवेन्निहतेषु वीर्यकेषु ॥ ३५ ॥

भगवान् बृहन्नत्रे ! किमेतन् ।

बृहन्नला—भगवन् !

न जाने तस्य जेतारं मरुवाञ्छिक्षितस्तु सः ।

वितृणां भाग्यशेषेण प्राप्नुयादपि धरणिम् ॥ ३६ ॥

( क ) धुनोतु मर्ता ।



बृहन्नला—यदाज्ञापयति महाराजः । ( आत्मगतम् ) चित्  
 तन्वाकाङ्क्षिनोऽयं नियोगो लब्धः ।

भगवान्—[ आत्मगतम् ]

अघेदानीं यातु सन्दर्शनं वा शून्ये दृष्ट्वा गाढमालिङ्गनं वा ।  
 स्तैर तावद् यातुमुद्धाम्यतां वा मन्त्रत्यक्षं लज्जने क्षेप पुत्रम् ॥४०॥

राजा—पश्यतु भवान् कुमारस्य कर्म ।

नृपा भीष्मादयो भग्नाः सौभद्रो महणं गतः ।

उत्तेणाय संक्षेपादर्पणः पृथिवी जिता ॥ ४१ ॥

[ ततः प्रविशति भीमसेनः ]

भीमसेनः—

आर्क्षिणे जनुगृहे स्वमुजावसक्ता

मद्भ्रातरश्च जननी च मयोपनीताः ।

मौमद्रमेकयतार्ष रथात्तु बाह्वं

त च त्रय प्रथममथ समं हि मन्ये ॥ ४२ ॥

इत इतः कुमारः ।

[ ततः प्रविशत्यभीमन्युः बृहन्नलम् ]

अभीमन्युः—भोः ! को नु मन्त्रेणः,

विशास्त्रधाम्ननिर्मात्रितोदरः स्थितमनामोरुमहान् वट्टीकशः ।

इडाङ्गो येन भुवैकयन्त्रिनोवशाधिकेनापि न चास्मि वीडितः ॥४३॥

बृहन्नला—इत इतः कुमारः ।

अभिमन्युः—अये अयमपरः कः,

अयुज्यमानैः प्रमदाभिभूयणैः कटेणुशोभाभिरिवार्पितो गजः ।

एषुध वरेण भहानिचौजसा विमात्युमावेषमिवाश्रितो हरः ॥४४॥

शृङ्खला—(अपवार्य) इममिहानयता किमिदानीमायेण कृतम् ।

अवजित इति तावद् दूषितः पूर्वयुद्धे

दूषितसुनवियुक्ता शोचनीया सुभद्रा ।

जित इति पुनरेन रूप्येन वासुभद्रो

भवतु बड्द किमुक्त्वा दूषितां हस्तसारः ॥४५॥

भीमसेनः—अर्जुन !

शृङ्खला—अपकिमपकिमर्जुनपुरोऽयम् ।

भीमसेनः—( अपवार्य )

आनाम्पेनान् निग्रहादस्य दोषान्

को वा पुत्रं मर्यपेष्टुइस्ते ।

इष्टापत्या किन्तु दुःखे हि मया

पश्यत्वेनं शीपदात्याहतोऽयम् ॥४६॥

शृङ्खला—( अपवार्य ) आर्य ! अभिभाषणकौटुहल मे महत् ।

वाचालपत्वेनमार्यः ।

भीमसेनः—वाडम् । अभिमन्यो !

अभिमन्युः—अभिमन्युर्नाम ।

भीमसेनः—रूप्यत्वेन मया । त्वमेवैनमभिभाषय ।

शृङ्खला—अभिमन्यो !

अभिमन्युः—कथं कथम् । अभिमन्युर्नामाहम् । मेः ।

नार्चिरप्यभिभाष्यन्ते नामभिः क्षत्रियान्वयाः ।

इहायं समुदाचारो ग्रहणं<sup>१</sup> परिमूयेत ॥ ४७ ॥

वृहन्नला—अभिमन्यो ! मुखमाप्ते ते जननी ।

अभिमन्युः—कथं कथम् । जननी नाम ।

किं भवान् धर्मराजो मे मीमसेनो धनञ्जयः ।

यन्मां पितृवशाक्रम्य खीणतां पृच्छसे कथाम् ॥४८॥

वृहन्नला—अभिमन्यो ! अपि कुशाळी देवकीपुत्रः केरावः ।

अभिमन्युः—कथं तत्रमवल्लमपि नाम्ना । अपयिम् अपयि  
कुशाळी भवता संसृष्टः ।

( उभौ परस्परमवलेख्यतः )

अभिमन्युः—कथमिदानीं सावकमिव मां हस्यते ।

वृहन्नला—न गच्छ किञ्चित् ।

पार्थ पितरमुदित्य मातुलं च जनार्दनम् ।

नरुणस्य कृपाशस्य युक्तो युद्धभगव्रजः ॥ ४९ ॥

अभिमन्युः—<sup>२</sup>

<sup>१</sup>अश्रमान्मन्त्रं कर्तुं नास्माकमुचिनं कुटे ।

हतेषु हि शगन् पश्य नाम भान्यद् भविष्यति ॥<sup>३</sup>

वृहन्नला—( आत्मगतम् ) मध्यगाह कुमाः ।



राजा प्लोदि पुत्र । कथं न मामभिगदयति । भद्रो  
 गन्धर्व क्षत्रियकुमारः । अहमस्य दर्शप्रशमन वगैर्  
 वेलाय गृहीतः ।

भीमसेनः—महाराज ! मया ।

अभिमन्युः—अश्वमेजेत्यभिधीयताम् ।

भीमसेनः—शान्तं शान्तं पापम् ।

सहजी मे प्रहरणं भुजी पीनासकंमग्नौ ।

तावाश्रित्य प्रसुप्तेयं दुर्बलेगैर्यमे धनुः ॥ ५५ ॥

अभिमन्युः—मा तावद् भोः !

बाहुरक्षीहिणी यस्य निष्पार्जो यस्य विक्रमः ।

किं भवान् मध्यमस्नातस्तस्म्येनत् सदृशं वचः ॥ ५६ ॥

भगवान्—पुत्र ! कोऽयं मध्यमो नाम ।

अभिमन्युः—श्रूयताम् । अथवा, नन्वनुत्तरं वयं  
 साध्वन्मो ब्रूयात् ।

राजा—भवतु भवतु । मद्वचनात् । पुत्र ! कोऽयं मध्यमः ।

अभिमन्युः—श्रूयताम् । येन,

<sup>१</sup> मोक्त्रयित्वा जरासन्धं कण्ठस्थिष्टेन बाहुना ।

असह्यकर्म तर्ते कृत्वा नीतः कृष्णोऽतदर्हताम् ॥

ମାତା ।

ନ ମ ଦାୟାଃ କଥା ଯି ଶୁଭାଂ ଶୁଭାଂ ଶୁଭେ ।

ବିଦାୟାଂ କାମାଂ ଶୁଭାଂ କଥା ବିଦାୟାଂ ବିଦାୟାଂ ॥ ୫୮ ॥

ଅଭିଷେକା—ଅଭିଷେକାଦି ।

ଦାୟା, ଦାୟାଦାୟା ବିଦାୟା ବିଦାୟାଦି ।

ଏ ଦାୟାଦାୟା ବିଦାୟା ବିଦାୟାଦି ବିଦାୟା ॥ ୫୯ ॥

( ନମଃ ଶୁଭାଂ ଶୁଭାଂ )

ପୁଣ୍ୟ ।

ଯଦାପି ପୁଣ୍ୟାଦି ଶୁଭାଂ କଥା ବିଦାୟାଦି ବିଦାୟାଦି ବିଦାୟାଦି ।

ଅଥାପି ପୁଣ୍ୟାଦି ଶୁଭାଂ କଥା ବିଦାୟାଦି ବିଦାୟାଦି ବିଦାୟାଦି ॥ ୬୦ ॥

( ବିଦାୟା ) ବିଦାୟା ! ବିଦାୟାଦି ।

ଅଭିଷେକ—ଅଭିଷେକ ।

ପୁଣ୍ୟ—ପୁଣ୍ୟ ! ବିଦାୟାଦି ।

ମାତା—ଅଭିଷେକ ପୁଣ୍ୟ ! ଅଭିଷେକ ନମଃ ପୁଣ୍ୟ ! ବିଦାୟା ! ବିଦାୟାଦି  
ବିଦାୟାଦି ।

ପୁଣ୍ୟ—ବିଦାୟା ! ବିଦାୟାଦି ବିଦାୟାଦି ।

ମାତା—ପୁଣ୍ୟ ! ବିଦାୟା ।

ପୁଣ୍ୟ—ଅଭିଷେକ ପୁଣ୍ୟାଦି ।

ମାତା—ଅଭିଷେକ ପୁଣ୍ୟାଦି ।

ପୁଣ୍ୟ—ଅଭିଷେକ ! ଅଭିଷେକାଦି ।







श्मशानाद्नुरादाय तृणी चाक्षयसायके ।

नृपा भीष्मादयो मग्ना कथं च परिरक्षिताः ॥ ६१ ॥

राजा—एवमेतत् ।

बृहन्नला—प्रसदिस्तु प्रसदिस्तु महाराजः ।

अयं बाल्यान्तु सम्भ्रान्तो न वेत्ति प्रहरन्नपि ।

हृदयं कर्म स्वयं कृत्वा परम्येत्यवगच्छति ॥ ६२ ॥

उत्तरः—व्यपनयतु मवाञ्छह्काम् । इदमाह्वयस्यते,

प्रकंष्टान्नरसंगृहं गाण्डीवत्याहनं किणम् ।

यत्तद् द्वादशवर्णान्ते नैव याति सवर्णनाम् ॥ ६३ ॥

बृहन्नला—

एतन्मे परिहार्याणां म्यावर्तनकृतं किणम् ।

सन्निरोधविषर्णत्वाद् गोधाम्भानमिहागतम् ॥ ६४ ॥

राजा—पश्यामस्तावत् ।

बृहन्नला—

कृत्वाणावश्रोत्राङ्गो यद्यह भारतोऽर्जुनः ।

सुधैवक्तु भीष्मनेनोऽयमयं राजा युधिष्ठिरः ॥ ६५ ॥

राजा—भो धर्मराज ! वृकोदर ! धनञ्जय ! कथं न मां विधत्सि

मरतु मवतु प्राप्तवान्ते । बृहन्नले ! प्रविश त्वमभ्यन्तरं

बृहन्नला—यदाशापयति महाराजः ।

भगवान्—बृहन्नले प्रविश त्वमभ्यन्तरं ।

बृहन्नला—यदाशापयति भगवान् ।

भगवान्—अर्जुन ! न शब्द न शब्द प्रवेष्टव्यम् । तीर्णप्रतिज्ञा यय



वांभिष्टिर् धैर्यमशानुहि त्वं भैमं चटं नैपुणमर्जुनस्य ।  
 मार्द्राजयोः कर्त्तुमिषाभिरूप्य कर्त्तुं च कृष्णस्य जगद्भिन्नम्  
 ( आत्मगतम् ) उत्तरासक्तिर्कर्मस्तु मां बाधते । शिनिः  
 कारिणे । भवतु दृष्टम् । 'कोऽयम् ।

( प्रवरः )

महः—जयतु महागजः ।

राजा—भायस्यायम् ।

महः—यदाकाशपति महाराजः । [निष्क्रम्य प्रविश्य] इमा अग्रे ।

राजा—(प्रतिगृह्य) अर्जुन ! गोपतण्डुलजगद्भ्यस्तु प्रणिगृह्यामुहम् ।

मगरान्— एतद्वनं शिरः ।

अर्जुन — ( आत्मगतम् ) वनं कारितं मे तुभ्यनि । ( इच्छाम्य-  
 मे गजनम् !

इत्यमन्तपुत्रं मां मन्तुवन् पृथिवीं मया ।

इत्यस्या १॥ दत्ता पुत्राय प्रणिगृह्याम् ॥ ३१ ॥

पृथिवीः— एतद्वनं शिरः ।

राजा—

इत्यमन्तपुत्रं मां मन्तुवन् पृथिवीं मया ।

इत्यस्या १॥ दत्ता पुत्राय प्रणिगृह्याम् ॥ ३२ ॥

इति ॥ ३॥ इत्यमन्तपुत्रं मां मन्तुवन् पृथिवीं मया ।

१ { ३१ वनं } इत्यमन्तपुत्रं मां मन्तुवन् पृथिवीं मया ।  
 इति ॥



## अथ गृहीतांशुदः ।

( ११ पञ्चमः सर्गः )

गुणः—भोः भोः ' निवेद्यतां निवेद्यतां मोक्षकथयन्मुनेरत्नाः ॥  
नानाम् एव दि,

अनाम्य नागपगमनकर्म भव

निमग्ननन्दनं नमिन्त्य वैश्वदेव ।

धनुःशलाघे पुष्पनिन मतिगो

होत्राभिमान्युः कितां शययता ॥ १ ॥

इति ।

( ११ पञ्चमः सर्गः )

द्रोणः—सूत ! कथय कथय ।

रणपटुरपनातः केन मे शिष्यपुत्रः

क इह मम शस्त्रैर्द्वैतैर्वैद्यैर्दुःखमः ।

कथय पुरुषसारं यावदस्मै वडे वा

वद्वत इव दूतांस्तत्र सम्प्रेषयामि ॥ २ ॥

भीष्मः—सूत ! कथय कथय ।

भग्नापयानेष्वनाभिज्ञद्वेषस्तारुण्यमायेन चिह्नम्बमानः ।

केनैव हस्तिमहणोपनेन मूढे प्रयाने कलशौ गृह्णातः ॥ ३ ॥

( ततः प्रविशति दुर्योधनः कर्मः चतुर्निधः )









( कवि । )

गुणः—ननु तत्पुण्यम् । तं विदुः सर्वे नृणां पुण्यम् ।

मीमांसुः—विमतेषु ।

गुणः—

अथ न ते पुण्यकर्तुं शक्ते वसुधैव कुटुम्बकम् ।

अथ हि वसुधैव कुटुम्बकम् ननु तं विदुः सर्वे नृणां पुण्यम् ॥ १८ ॥

मीमांसुः—भानव ।

( यः तत्पुण्यम् )

मीमांसुः—( गृहीत्वा निगोष्ठ्य ) वसुधैव कुटुम्बकम् ननु तं विदुः सर्वे नृणां पुण्यम् । वसुधैव कुटुम्बकम् ननु तं विदुः सर्वे नृणां पुण्यम् ।

शकुनिः—( गृहीत्वा अनुवाक्य ) अतुल्यम् । ( इति भिषग्विदुः । )  
पादयोः वसुधैव कुटुम्बकम् ।

शकुनिः—( शरं गृहीत्वा ) वसुधैव कुटुम्बकम् ।

एष शिष्येण मे क्षिप्तो गणेश वसुधैव कुटुम्बकम्

पादयोः वसुधैव कुटुम्बकम् ननु तं विदुः सर्वे नृणां पुण्यम् ॥ १९ ॥

शकुनिः—मा तावद् भोः । शरप्रत्ययः इदानीं शब्दान्तरम् ।

यैः स्यादनुजो नाम तेनायं चोद्दिष्टः शरः ।

लिखितं चोत्तरेणापि प्रकाशमुपनाम्नान् ॥ २० ॥

दुयोधनः—

तेषां राज्यप्रदानार्थमनृतं कथ्यते यदि ।

राजस्यार्थं प्रदास्यामि यावद् दृष्टे युधिष्ठिरे ॥ २१ ॥



गृहीतः— ततोऽपि ।

श्लोकः—

इत्येव वृत्तान्तः प्रकृत्यापि नोक्तः ।  
पुनरेवैव तस्मात् प्रकृत्यापि ॥ २४ ॥

द्वयोपनिः—

यः दत्तं वृत्तं गच्छति तत्तदर्थः प्रकृत्यापि ।  
मतेऽपि हि तस्मात् सर्वे मते निश्चिते ॥ २५ ॥

श्लोकः—

इत्येव प्रकृत्याः स्मृतिः प्रकृत्यापि नोक्तः ।  
इत्येवैव तस्मात् प्रकृत्यापि न ॥ २६ ॥

[ निश्चित्या. सर्वे । ]

तृतीयोऽङ्कः ।

अवसितं पञ्चरात्रम् ।

शुभं भूवात् ।









This is the sacrifice of Dhanvanti, the 14  
Kurus, when, joined together with all their people,  
come, out of love (for him). 2.

End of the introduction.

*(Then enter three Brahmanas)*

All:—Oh ! the splendour of the King of K.  
sacrifice !

First—Here, indeed,

By reason of the remnants from the food  
by the Brahmanas the quarters have become, as it  
full of Kusha grass blooming with flowers. The  
tules of trees have the fragrance of their flowers  
away by the smoke of sacrificial oblations. Tiger  
like deer, . Mountains have lions never moving  
for killing. When the King has taken the vow,  
world also seems to have done the same. 3.

Second —What you say is right.

Fire, the best mouth of gods is gratified  
oblations. The chief of the Brahmanas are pleased  
with (the gifts of) wealth. Collections of birds  
satisfied and so are all men, on all sides, together  
their herds of cows. This world, resonant with  
praises of) the merits (residing) in the King, is  
delighted everywhere. Thus it has excelled in  
the whole region (forming the abode of gods.) 4.





Like serpents, afraid of the fire, have together come out from the bottom of the anthill through its holes, just like the five senses of a dead person coming out of his body (by way of the five different holes). 10.

*Third*—Here is another scene. Both of you may now look at it.

The birds living in the interior of the hollow of a tree have flown out of it, as it is being burnt by the sacrificial fire fanned by the wind, just like the vital breaths of a man flying out of his body. 11.

*First*—It is so.

The forest full of trees laden with flowers is being burnt on account of the existence of one dry tree, like a family which is ruined on account of one member bad of moral character. 12.

*Second*—

These bamboos shaken by the wind and being burnt by the sacrificial fire, go up and down like men's tunes. 13.

*Third*—you have said well.

As a good man coming into contact with a bad only is ruined by the sins of a woman clinging to his shoulders, so is this tree being burnt on account of a ivy creeper clinging to its trunk. 14.

*First*.—Both of you, may have a look at the other (scene).

Having as it were devoured, (i. e. burnt) at the foot of this forest full of trees, bushes, and shrubs, and following the course of the Kusha grass, (seen on the bank of the river,) this fire has now descended to the river, as if to rinse its mouth and sip water.

*Second*.—Here, this—

Fire has gone from one tree to another by reason of the tattered garments of Kusha grass spread between them. The fruit of the plantain tree, being burnt, falls down as if from ripeness. Here in front, of us, falling down like the axe of God Shiva, this palm tree together with large multitude of beehives on it, being burnt its root for a long time. 16.

*Third*.—Oh joy ! God fire has (soon) become calm like a good man's anger.

Here has the force of the fire perished by reason of the exhaustion of fuel like that of a gentleman's liberality by reason of the loss of wealth. 17.

*First*.—The fire is now burning the sacrificial ladle, the Arani, (the fire-producing wooden stick) the kusha grass like a man impoverished by his addictions feeding himself by selling his clothes, and such other personal possessions. 18.

*Second* Here is a Palasha tree, standing on the bank of the river with its branches bent down (to the water). With its hand in the form of the one leaf moving in the water) being shaken by the wind, it is, as it were, offering funeral libations to those trees whose life is destroyed by the forest fire. 14.

*Third* —Come on then. We, too shall, in the meantime, rinse our mouths and sip water.

*(All rinse their hands and sip water.)*

*First* —O, His Majesty Darvodhana, with Bhishma and Drona in his front and followed by this respectable circle of all the princes, is coming to this very side.

"Feed (all creatures), by (performing) sacrifices, conquer the earth by your prowess, leave off anger and be kind to your own men" Thus speaking sweetly on account of their allusions to the recent occurrences, these citizens, show their favour to the Pandavas themselves. 20.

Come on then; we shall pay our respects to the Lord of Kurus.

*Both* —Well.

*All* —Victory, Victory to Your Majesty.

*[Exeunt all]*

*(Here ends of the Interlude.)*

(Then enter Bhishma and Drona.)

*Drona*:—To tell the truth I myself have been favoured by Duryodhana in resorting to piety. For,

Leaving his relations and friends, a pupil's fault goes (is attributed) to his teacher; for, it is neither the fault of a father nor that of a mother who hands over his or her own young child to a preceptor. 21.

*Bhishma* —This Duryodhan,

Having got celebration by attaining gold and silver (in gambling) (he) had incurred infamy by his fondness for a fight (with the Pandavas). He himself having performed this righteous rite has now, after a long time become a sharer of merit and is looking splendid in this form. 22.

*Duryodhana* —

I have, no doubt, shown faith (in Shastras) so all the elders are satisfied. The world confides in me; my merits are established and the scandal has disappeared. What they say viz. that heaven can be obtained (only) by the dead, is false; (the truth is) heaven is not invisible and may yield its fruit even here in various ways. 23.

*Karna* —O son of Gandhari, you have but done what was proper in giving away the wealth justly coming to you. For,

The prosperity of warriors depends on their arrows. He, who stores wealth for his sons, is

received. After having given away all wealth to Brahmanas, a king should give his sons the bow only. 24.

*Shakuni*—The Lord of the Angas, whose mind as his sins washed off by the Avabhritha bath in the tanks, has said well

*Karna*—Ikshvaku, Shuryati, Yayati, Rama, Manu, Nabhaga, Nriga and Amharishi, these together with their treasures and kingdoms have perished in odies, but live still in their sacrifices.

*Ill*—O son of Gāndhāri, we congratulate you on the completion of the sacrifice

*Duryodhana*—I am very thankful to you. O charya, I pay you my respects

*Drona*—My dear boy, come, come, this is not the due order.

*Duryodhana*—Then what is the due order ?

*Drona*—Don't you see ?

This Bhishma, who is a god in a human form, should be saluted first. I do not like this behaviour : to salute me passing over Bhishma. 25.

*Bhishma*—Don't, don't say so. I am inferior to you for many reasons. For,

(It is but well-known that) I am born of my mother, (while) you are self-born. The weapon is the



means of my living, while universal love is yours. You are a Brahmana, (while) I am born in warrior's race. You are (my) preceptor and I am your pupil very much.

*Drona*.—Do great men not possess the power of disparaging themselves (if they want to do so) ?

*Duryodhana*.—O preceptor, I pay you my respects.

*Drona*.—Come, come child. Be you troubled in this very way in performing the Avabhrittha ablution.

*Duryodhana*.—I am much obliged. Grand-father, I salute you.

*Rhishma*.—Come grandson, may your mind be calm in this very way.

*Duryodhana*.—I am very thankful (to you), maternal uncle, I salute you.

*Shakuni*.—Child,

Having, in this very way performed all sacrifice in which copious gifts are granted to all (Brahmanas) may you like Jarasandha conquer all the kings and bring them (together),—for the Rajasuya sacrifice.

*Drona*.—Oh, even in the words of blessing Shakuni suggests (martial) toil. Oh ! the warrior-brother is indeed fond of hostilities.



*Duryodhana:* -I thank you all; oh, how indeed, that Virata has not come when all the have come.

*Shakuni.* I have sent a messenger for him, think he must be on his way.

*Duryodhana* - -O Preceptor, my teacher in religion and archery, kindly accept some Dakshina (sent) from me.

*Drona* - -Do you say 'accept some Dakshina' well then, I shall then, beg of you something

*Duryodhana* - -How is it? Even the preceptor is going to beg of me something (when he is to charge it.)?

*Dakshina* - (Oh! what indeed, may be the fruit of this your request) when, he has drunk the Soma given him by you in childhood, under the order of your elders, when he enjoys the shade of the temple umbrella, and when he is renowned, what is that loss or gain or excellence in which he, a (darned) Britha and a preceptor of the Kshatriyas can be lacking?

*Duryodhana* - -What are you thinking of now?

I am dearer to you than your wife, and you have taught me. I am counted among the brave and I have performed adventures for it. Please speak for what you want and what I should give you.

mace is in my hands and every thing (else) is as good as already in yours. 31

*Drona* --Dear child, I will, indeed just speak, but the force of tears obstructs me.

*Ill* --Oh, how is it that even the preceptor is shedding tears ?

*Oh, no* --My grandson Duryodhana, fruitless is all your effort (to comfort him).

*Duryodhana* --Who is here ?

*(Entering)*

*A Warrior* --Victory to your Majesty !

*Duryodhana* --Just bring water please.

*Warrior* --As your Majesty Commands. *(goes out and enters again)* Victory to your Majesty. Here is water.

*Duryodhana* --Bring it here, *(taking the jar)* O preceptor, please wash the face spoiled by dropping of tears.

*Drona* --Never mind it, let the fulfilment of my *(desired)* object itself be the water for *(cleaning my face)*.

*Duryodhana* --Oh ! fie !

If you are thinking of my former crookedness and if you suppose that I would not give *(what I*

promise to give), you stretch forth your (right) hand  
hardened by (the discharge of) hundreds of arrows.  
Let the water here (I pour forth on it) be the guarantee  
of the gift. 32.

*Drona*—Oh ! my mind has got full confidence  
now. Dear child, listen !

Give a share (of the kingdom) to the helpless  
Pandavas whose whereabouts are not known for (the  
last) twelve years. This is what I beg and the  
Dakshina (you should give me.) 33.

*Shakuni*—(with distress) O, no, no !

Is it but proper for you, after opening the present  
matter in connection with the sacrifice, to deceive, in  
the name of religion, a pupil who is committed to your  
care and who confides in your nobleness as his Guru ?  
34.

*Drona*—How do you say it is deceiving under  
the pretext of religion. Do not say so, O Shakuni you  
have become proud by (your supremacy over) the  
country of the Gandharas. Because you are ignoble,  
you think all people to be ignoble. Oh Alas !

It is deceiving to say that the ancestral kingdom  
should be given to the brothers ! (But) what is better ?  
That it is given at (our) requests or that it is taken by  
with force? 35.

*All*—How indeed can it be (taken) with force?



*Blushma*—One thing was begun and another followed. O preceptor, the matter in hand is so important at this time and not this quarrel.

*Drona*—It is not proper now to use means or let the quarrel itself go on.

*Blushma*—May your Reverence be calm. Lo here my grandson,

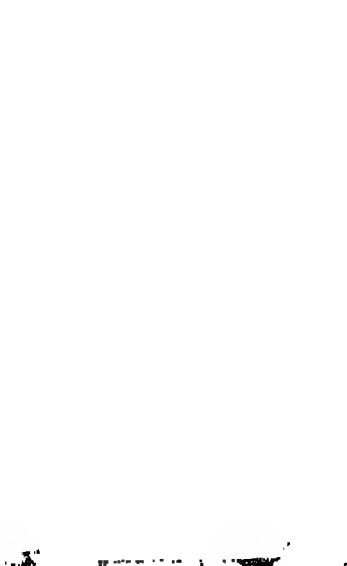
Weak, poor and helpless, they seek peace with you and do not show their pride to you. You are the eldest of all, and they love you. Will you, therefore keep them in your house or let them live for ever in the company of beasts. 39.

*Shakuni*—Let them live, let them live,

*Karna*—O preceptor, enough of anger! I order Duryodhana,

Does become angry when he is made to be something of harsh import although beneficial, and does not like that any great man should be praised. Let this (your) pupil's (sacrificial) work, which has (almost) come to an end be guarded (from such quarrels); your pupil (Duryodhana) who is the source of many a disaster (when angry) be led by persuasive means, (to fulfil your desire) like an elephant having many a bad habit.

*Drona*:—My dear Karna, a Bramhana's temper is fiery. I am warned at a proper time. Here I follow





*Drona:—(To himself)* What? Shakuni! Alas! the matter is spoiled.

*Duryodhana:—*Maternal uncle, here please; friend Karna, here please.

*Drona:—(Aside)* Well, I shall first do so *(openly)* My dear boy, the King of the Gandharas, here please.

*Shakuni:—*Here I am.

*Drona:—*Dear boy,

Old-age is full of anger; so the rashness of this old man should be forgiven. Embracing is the means of pacifying the anger caused by such harsh words. 43.

*Bhishma:—(To himself)*

This preceptor begs pardon of Shakuni on account of his love for his pupil. Though thus conciliated he will not leave his crookedness. 44.

*Shakuni:—(To himself)* O, the preceptor is indeed a rogue. He tries to conciliate me through a strong desire to gain his own purpose.

*(All turn round and sit down)*

*Duryodhana:—*Maternal uncle, what do you decide about granting half the kingdom to the Pandavas?

*Shakuni:—*I think it should not be given.



On the palm' of the hands of the preceptor I have poured down water. The elders in my family have heard of it and (it is regarded) throughout the world as the best proof of the fulfilment of a promise. So whether it be a political mistake (committed by me) or deception (practised by Drona on me) or whatever else it might be according to you, O King, still I wish to make the water (promise) true. 47

*Shakuni* —Is it not, indeed, then, that you are to be saved from (the blame of) speaking false words?

*Duryodhana* —Yes.

*Shakuni* —Then just (come) here. (*Approaching*) O Preceptor, here is His Majesty the Lord of Kurus making a request to Your Worship.

*Drona* —My dear boy, King of the Gandharvas say,

*Shakuni* —He will surely grant a half of his kingdom (to the Pandavas) if any intelligence about them is brought within FIVE NIGHTS (i. e. days) now, you should bring them (or their intelligence).

*Drona* —O, don't, don't do so.

Those who, for the last twelve years, were found out by you, who are desirous of cheating them, can be produced by me within five nights. Rather say in plain words that the promise cannot be fulfilled.



*Messenger:—*Overpowered by grief he has come.

*All:—*What is the grief ?

*Messenger:—*Your Majesty may please listen.

That, his nearest relatives, the hundred Kich brothers,

Were murdered by some body in disguise at the night by means of arms only; since the death appeared (on examination of the bodies) to have been effected without (the use of) any weapon. 51

*All:—*How ? A murder effected without weapon ?

*Bhishma:—*How ! Without a weapon ! (dramatic)  
O Preceptor, do accept (the condition of) five nights

*Drona:—* (Aside) What for ?

*Bhishma:—*Clearly it must be the sportive act of Bhimasena of strong arms. The anger he had towards these hundred brothers has borne fruit on the hundred brothers. 52

*Drona:—*How do you know (that) !

*Bhishma:—*O clever one, what ? Do not let bullocks know the juvenile unruliness of their calf and infer the places (where) their calves, wandering

1. The first part of the paper discusses the importance of the study of the history of the United States. It is argued that the study of history is essential for a full understanding of the present and for the development of a sense of national identity. The author points out that the study of history is not only a means of learning about the past, but also a way of understanding the present and of shaping the future.

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come to witness your sacrifice; so his cows should be captured.

*Drona:—(Aside)* O Ganga's son, His Majesty's Lord of the Viratas is indeed my dear pupil. Why (you) capture his cows?

*Bhishma:—*O Bramhana, with a . . . mind.

The Pandavas will get angry by (the insupportable) challenge in the form of) the sound of the . . . They are grateful; and the fulfilment of (our) desire . . . object is centred in the capture of the cows. 55.

*( Entering )* A warrior:—Victory to your Majesty! The chariots are ready for the (royal) entry into town.

*Duryodhana:—*By means of these very chariots let the capture of his cows be forthwith effected! (my) mace, which was at rest at the time of the sacrifice, shall be wielded by me in my hands again. 56.

*Drona:—*Then, let my servants bring my chariot.

*Shakuni:—*Let my elephant be brought.

*Karna:—*Let my chariot be kept ready here with horses yoked to it, as are always ready to bear the burden (however great,) for showing my bravery.

*Bhishma:—*My mind hastens me to go to the aid of the Viratas. Bring my bow soon.





## ACT II

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( *Then enters an old cowherd* )

*The Cowherd*:—May my cows have many long-lived calves. May the young females of the cowherds have long-lived husbands. May our king Vṛ be the only lord of the earth. After all the auspicious and delightful things are over, the best cows and all boys and girls of cowherds are prepared, just to gather in the avenue of the town-garden, for the purpose of a cow-giving ceremony in honour of the birth-day festival of His Majesty the King of the Vṛatas. By occupying the position of seniority amongst them, I will enjoy (sport), (but) why indeed, does this crow facing the sun and sitting on a dry tree caw harshly (with an unpleasant voice) and is scratching its mouth against a dry branch (of the tree). Let good betide us and the cows. Having become, in the meanwhile, their leader I shall bring together the boys and the girls of the cow-ben Gomitraka, Gomitraka.

( *Entering* )

*Gomitraka* —Maternal uncle I salute you.

*Old Cowherd*:—Let good betide us and the cows.  
O Gomitraka after all the auspicious things are over t

'best cows. . . . . Virata ( see 1st sentence of the cowherd ). - O Gomitraka, call (here all) the boys and girls of cowherds.

*Gomitraka* —As my maternal uncle commands, O Gomitraka, Ghritapinda, Swamini, Vrishabhadatta, Kumbhadatta, Mahishadatta, come, come soon.

*(Then enter all)*

*All* —Maternal uncle, we all pay you our respects.

*Old Cowherd* —Let god betide us and the cows. After all the auspicious things..... . Viratas. ( see first sentence of the cowherd ) In the meantime let us be singing and dancing.

*All* —As (our) maternal uncle commands. ( *All dance* ).

*Old Cowherd* —Ha ! Ha ! you have danced well and sung well ! Let me also dance now. ( *dances* )

*All* :—Oh, Alas, maternal uncle, a volume of dust is rising up.

*Old Cowherd* :—Not only dust but the roar of conches and drums also (is rising).

*All* —Ha ! Alas ! O maternal uncle, the sun, with his Circle covered with dust pale-white like the light of the moon during daytime, is now seen and then obscured again.

*Gomitaka*.—Ha ! Alas ! O maternal certain unknown men—these thieves—seated in carriages, with umbrellas white like lumps of clouds overrunning the whole of our station.

*Old Cowherd*.—O alas ! volleys of arrows ! been let loose; boys and girls enter your huts (huts) at once.

*All*.—Just as our maternal uncle commands  
(Exit)

*Old Cowherd*.—Ha ! Ha ! Wait, wait, it strike the thieves ! Arrest ? ( the cows ), arrest. I report the matter to the great king of the Viratas.

(Here ends the Interlude)

(Then enters a warrior)

*The Warrior*.—Let His Majesty the King of Viratas be informed, that these cows are being taken away by the sons of Dhritarastra who are secretly of the valour for evil purpose of theft and that, beside

This herd of cows here is in a pitiable condition and greatly disturbed, being, on all sides, full of piteous cries set up by the running calves, and number of cows in their distress, and the big bullocks, whose faces are stricken with fright at the sight of the spectacle are to be pitied.

*(Flourish of the drums)*

What do you say? By the sons of Bharatashtra I  
 Warn you—Yes Sir.

*(Lamenting)*

*Chamberlain.*—It is but proper for those who are maliciously inclined even to their own brothers. Here they are. They are taking revenge for the enmity of the King on the cows. They, who have fastened leather leashes on their wrists and fingers, are clad in armour and hold bows ready for use, and sitting in chariots duly furnished for the purpose and elated with the pride of their valour, they are ready for fighting and are well-versed in the use of missiles.

O Jatasena, giving information (of this) to the King at an improper time, will excite his anger, engaged as he is now in the performance of the ceremony in honour of (his) birth-day star.

*Warrior.*—Gentle Sir, the matter is urgent and does not deserve delay. Inform him at once.

*Chamberlain.*—Here I inform (him).

*(Then enters the King)*

*King.*—O shame! That, while the cows, whose young calves are distressed and scattered by the fear of the noise of chariots, are being taken away, my shameless hand with strong shoulders, its bracer

moving, and wet, with sandal paste, should be food. 3.

Jayasena, Jayasena,

( *Entering* )

*Warrior*:—Victory, Victory to our great King

*King*:—Enough of ( addressing me with ) the " the Great King." My dignity as a Kshatriya is thrown. Tell me the details of the fight.

*Warrior*:—(May it please Your Majesty ). A pleasant thing do not deserve to be told in details. tell it in short.

On the bodies of the cows ( appearing to be ) one colour by reason of the dust thrown up by chariots, are seen dividing lines of different colour ( only ) in places where whips have fallen. 4.

*King*:—Bring (therefore) (my) bow at once; my chariot be made ready. Let him alone, who devoted to me, at his own will, follow my footsteps (me), our efforts for the cows, in the edge of the bat are not fruitless. (for) Even death will lead us far but having released the cows we shall obtain merit.

*Warrior*:—As Your Majesty commands, (I will)

*King*:—Oh ! Why, indeed should, Duryodha have enmity against me. Oh (I see) because I did t

to witness his sacrifice. How can I witness it. In account of the murder of the Kichakas we have become sorely agrieved. The reason may be, that I am friendly to the Pandavas though indirectly. By all means, however, I must fight with them now. Yet Bhagavana, from his having lived in the town of Hastinapur, might be acquainted with Duryodhana's nature. Or,

Though, it may be granted that he (Bhagvana) will not reveal Duryodhana's weak points, still a person, who has some object to gain, will, owing to his need, indeed have to persist till his desires are accomplished. 6

Who is here ?

*(Entering)*

Warrior — Victory to Your Majesty.

King. — Just call Bhagavana here.

Warrior — As your Majesty commands. *(Exit)*

*(Then enters Bhagvana)*

Bhagvana:—*(Looking all round)*

Oh ! What indeed may this be ? The best elephants are being equipped; the horsemen are clad in armours; the chariots have their axle-beams fixed; the warriors have girded up their loins. On seeing the preparation for war a strange fear arises in me; not

certainly with regard to myself, as my mind sufficiently under my control, but (with regard to brothers) as they are inconsiderate (and may in excitement for fight, reveal themselves). 7.

*(Approaching)* Victory, victory to you.

*King* —O Bhagavata, here this Virata pays his respects.

*Bhagavata* :—Hail to you.

*King* :—I am obliged. Here is a seat (for). Please sit down.

*Bhagavata* —Well; (sitting) O king,

Why is this preparation (made) ? (Is it because Goddess of Royal fortune is not going to be content? Is it going to harass the arrogant or to relieve the afflicted. 8.

*King* —Sir, I am insulted by reason of the capture of (my) cows.

*Bhagavata* —By whom ?

*King* :—By the sons of Dhritarashtra.

*Bhag* :—Do you say by the sons of Dhritarashtra (To himself) O alas !

Relation in this world, in fact, makes the mind of the wise tremble. For, to tell the truth,

they (the Kauravas) in their tenderness for enmity have committed the offence (still) I feel as if we have done it ourselves ♫

King —Revered Sir, what are you thinking of now ?

Bhag —On nothing indeed I am only anxious about them.

King —From today they will be calm and quiet (i.e. they will not venture to make a commotion again) Even if Yudhishthira, though powerful, bears it, I shall not endure (that)

Bhag —Yes, you are right (*To himself*)

Sleeping on dried leaves spread on the ground, loss of the kingdom or the assault on Draupadi, living in disguise and as dependants, all this is praiseworthy now that the fact of (all this being due to) my forgiving nature is well-known and recognized by good men like Virata so.

(*Entering*)

Warrior —Victory to your Majesty !

King —What is Duryodhana doing now ?

Warrior —Not only Duryodhana, (but) all the kings on the earth have come (together)

Drona, Bhishma, Jayadratha, Shalya, the king of the Angas, Shakuni and Kripa, (have all come) We  
3 P. R.



were broken down not by these arrows but by the sight of their mere banner-poles themselves, with the flag-cloths fluttering, on account of the jolting of the chariots. 11

*King* —(*Rising and folding his hands*) What ! Has the revered Ganga's son also come ?

*Bhag* —(*To himself*) well done; though insulted he has not abandoned good manners. Oh !

Why indeed has the best and the eldest of the Kurus come ? I think he has come to remind me, that the promise is (now) fulfilled. 12

*King* :—Who is here ?

(*Entering*)

*Warrior* :—Victory to the great King.

*King* .—Just call the charioteer.

*Warrior* —Just as Your Majesty commands (Exit)

(*Entering*)

*Charioteer* —Victory to the long-lived one.

*King* —Bring my chariot soon.

Here has come a worthy guest on the battle-field ! I shall satisfy Bhishma with my arrows. That I should conquer him is not my desire. 13

*Charioteer* — Just as my long-lived Lord commands. But O long-lived sir,

Sitting in your chariot, accustomed to break through (your) enemies' battle array, I dare not go forth to show his skill in driving a chariot. 14

*King* — How? Has the time already gone forth?

*Bhag* — O King, call back, call back the Prince, for,

On account of his boyhood he is regardless of consequences either good or bad, and is very eager for fight. It is not (certain) that the fire of fight approaching near will not burn anybody, nor will the sons of Dhritirashtra spare anything. I talk to you for these evils resulting from battle not certainly because I desire to insult (your son by doing so). 15

*King* — Then prepare another chariot at once.

*Charioteer* — As the long-lived King commands.

*King* — Or first come hither.

*Charioteer* — O long-lived one, here I am.

*King* — Why did you not drive the chariot of the Prince? Were you permitted by him not to drive the chariot? Or is it that you suppose that you are not a charioteer for kings? 16

*Charioteer* — May the long-lived one be pleased. I beg your pardon. Having prepared the chariot, I

was indeed present for service in conformity with the usual practices of the charioteers. But the Prince setting me aside, appointed—Brihannala, to (do) the office of (his) charioteer. (I cannot say) whether it was to make a fun of her or that she had really a skill in it (i. e. charioteer's work). 17

*King*.—What ? Do you say Brihannala (has gone)

*Bhag*.—O king, enough of fear.

If Brihannala has gone seated in the chariot, making the day dark with the clouds of dust raised by the revolutions of its wheels then your chariot itself & in a few moments conquer (your) enemies even without arrows, warding them off by the very sound of the wheels (of its wheels). 18

*King*.—Then let another chariot be made ready

*Char*.—As my long-lived Lord commands. (E)

(*Entering*)

*Warrior*.—The Prince's chariot is indeed turned back (lit. broken).

*King*.—How indeed could it be turned back (broken) ?

*Bhag*.—How indeed could it be defeated now

*Warrior*.—Your Majesty will kindly listen;

As the path of its horses was blocked up by many the enemies well-versed in the art of fighting, the chariot was defeated in its progress and has now proceeded towards the cemetery in the hope of resting in a thicket of trees. 19

*Bhag:*—(to himself) O ! I (see), here, indeed lies the Gandiva bow. (Openly) O king

That the chariot has turned towards the cemetery some good omen indicating that the camp of the sons of Dhritarashtra will (soon) become a cemetery. 20

*King.*—Bhagavan, words such as these from an unconcerned person (uttered) at an improper time create anger

*Bhag*—Enough of anger. I have never before, any word that has proved false

*King.*—O yes, it is so. Go and again find out what has taken place (further).

*Warrior*—Just as the great King commands.

(Exit)

*King.*—What indeed may this noise be, which has arisen in a moment, like (that of) the stream of a river when pierced (blocked up by some impediment) in its course, suddenly causing as it were the (whole) earth to quake. 21

Let the (source of the) noise be ascertained.

( *Entering* )

*Warrior* :—Victory to the great king. The foe, however, now leaving the cemetery after his horses taken rest for a while—

*Bhag* :—(I hope) it will not make me false.

*King* :—What has the Prince done ?

*Warrior* :—(He) has rendered the black elephants reddish (with blood) by throwing hundreds of arrows on them. There is none—neither a horse or warrior—that does not bear a hundred arrows (in his body). The best chariots which are surrounded by arrows, have been rendered motionless by arrows (thrown on them). The roads are covered with arrows and the bow is, as it were, pouring fear like a fearful river of arrows. 12

*Bhag* :—(To himself)

This is the result of the possession (by me) of the (two) ever inexhaustible quivers on account of which he could, at the time of burning the Kuru forest, discharge as many arrows as were the Kuru rain-water poured down by Indra. 13

*King* :—What is the news now about the foe?

*Warrior* :—I have no direct knowledge about the movements of the foe.

Drona, having recognised the twang of the bow be the same (as that of Arjuna) has drawn back. Bhishma, having seen an arrow (of the enemy) on his banner does not strike thinking it to be of no use to continue the fighting any longer. Karni has been defeated with arrows. And other kings struck with terror say, "what is this." Although there is such a cause of fear, Bhishma's son does not care for it on account of his boyhood. 24

*Dhag:*—How? Has Bhishma's son come? O King,

If the son of Subhadra, the fire of the (combined) valour of both the families (the Pandavas and Kauravas) is fighting (then) let another charioteer be sent (as) Brihannalla will be bewildered in this case. 25

*King*—No, No, do not say so

Having repelled Bhishma whose armour was impenetrable to Parashurama's arrows and Drona whose weapons are spells, and having caused Karni and Jayadratha and the remaining various kings to retreat, will he (my son) not overpower with his arrows, Subhadra's son, (simply) through fear of the fame of father Arjuna (as an untivalled warrior)? Of course he will; but though joined (in a struggle with him) the Prince will (I am sure) spare (his life). (as) equality in age is suited to (produce) friendly feelings (between them). 26

*Warrior* —The prince's chariot here which when the reins are held up by him (the char) and begins to run on when they are let loose by him. Even having approached (the enemy's chariot) neither attacks it, nor wishes to harass it: (on turning, to a place near (the enemy), it turns round once). (In this way) His chariot is, as if, etc. instructions in the practice of chariot-driving.

*King*:—Go and fetch the news again.

*Warrior* —Just as the Great King comes (Going out and re-entering) Victory to the Great King, Victory to the Lord of the Viratas. I shall inform the Great King, of (something) pleasing, (enemy's attempt in) capturing of the cows lost, defeated (by the Prince). Dhritarashtra's sons fled away.

*Bhag*:—Right glad am I to congratulate you.

*King*:—No no, (rather) you deserve the congratulations. Well, where is the Prince now?

*Warrior* —The Prince is noting down in a book, the deeds of those warriors whose valour he observed.

*King*:—Oh, the Prince is really doing (a) fine worthy (thing).

For, honour, done without any loss of time warrior wounded in some (praiseworthy) action, (his) pain. 28

Well then, where is Brihannala now ?

Warrior — She has entered the harem to inform  
his happy news

King, — Just call Brihannala

Warrior — As the Great King commands.

(Exit)

(Then enters Brihannala)

Brihannala — (Observing with an expression of  
thoughtfulness)

(On account of want of practice for a long time) I  
had to make a forcible effort for a while, when my Gau-  
diva bow was being strung. For a while my fist could not  
be clenched and showed no ease and readiness in the act  
of drawing out and discharging the arrows. For a mo-  
ment the fitness (for speedy action seemed to have) dis-  
appeared from that part of the hand where the leathern  
-fence (Godha) is worn (by warriors to ward off injury from  
the strokes of the bow-string). After a (little) practice  
however, my own (real) nature that was slackened by  
reason of my assumption of a female form was (soon)  
recollected (resumed) by me. 29

For,

(Although) I bent my bow (against) the enemy  
overpowered by shame on account of this (female)  
dress in the midst of the kings, yet the march (against  
the enemy) was made in the showers of arrows (dis-  
charged by me) and (so many men on the enemy's side



were slain that) the dust, (raised on the battle<sup>45</sup> having been reduced to the state of mud (by the<sup>46</sup> of blood), soon settled down, 30

Oh (alas) I

Although (after) I have won back the con-  
quered victory for the king (Virata), still in my  
I feel no triumph (coming from) for success. I  
have not captured and bound Dushisana to  
the van of the battle and entered the town of the Vir  
(with him). 31

I am rather ashamed to see the King, (Yudhishthira), adorned as I am with (these fresh) ornaments given by *Uttara* out of pleasure. I shall, there-  
see the Lord of the Virata. (*Walking round, beholding*) Oh here is the revered Yudhishthira.

(Although he is) in youth (still), he has  
going into the best penance-forest. He is the best  
men, still he has resorted to the living of a Brahmin.  
Although he has abandoned (his) kingdom, (still)  
ever increasing in glory. And although he is  
holder of the three Divinities (i. e. the three states of  
brahmanya); still he is not the holder of (even) one of  
the power of inflicting punishment. 32

(*Approaching*) O Bhagavata, I salute you

*Uttara*. —Hail (to you)

*Uttara*. —Victory to my Lord

*King* —

Neither the form, nor the family is the cause (of man's greatness). The deed alone shines in the case of the great or the low. This very form which was espoused before, has again become a recipient of great honour. ३३

O Bishannath, although you have already tired till I shall trouble you again. Tell me the details of the fight.

*Bis* — May my Lord listen (to it).

*King* — The deed is glorious. Describe it in Sanskrit.

*Bis* — Your Majesty may be pleased to listen.

(*Entering*)

*Warrior* — Victory to the Great King.

*King* — Your joy seems to be extraordinary. Say why are you struck with wonder?

*Warrior*

A good thing that cannot (even) be believed has happened. The son of Subhadra has been captured.

34

*Bis* :—How was he taken prisoner?

(To himself)

Today the strength of this army (of Virāṭ) weighed (tested) and calculated by me. He also seen by me in the battle. But, here (in this) there is none equal to him. Then in this case what is he, when the Kichakas have been (already) slain?

*Bhag* — O Bṛhannala, what is this?

*Virā* — O Bhagavān,

I know of none who can conquer him. How powerful and trained. But perhaps through the sin of his fathers (the Pāṇḍavas) he might have met this disastrous defeat. 36

*Kṛṣṇ* — But now, how was he captured?

*Virā* —

He was suddenly taken down by men of the forest after getting into his chariot.

*Kṛṣṇ* — By whom?

*Virā* — (By him) Indeed who has been slain by the Kichakas in the kitchen. 37

*Bhag* — O Virāṭ, He has been slain by the Kichakas. He has not been slain by the Kichakas.

*Virā* — O Bhagavān, I established myself in the forest. I was not slain by the Kichakas. I was slain by the Kichakas in the kitchen. 38

*Bhag* — O Virāṭ, He has been slain by the Kichakas. He has not been slain by the Kichakas. 39

*Draṇ* — O King, people will think that the honour done to Abhimanyu, whose protectors are the Yadavas and the Pandavas, is through fear. The right course, therefore, will be to dishonour him.

*King* — The son of a Yadava lady does not deserve to be dishonoured for.

He is the son (nephew) of Yudhishtira. His age is the same as that of our son. We bear friendly relations with Drupada for generations, and therefore he is our grandson (because Subhadra is the cowife of Drupada) and perhaps his relationship as our son-in-law may not be far off, since we are the father of a daughter. He is besides, a guest worthy of respect according to his dignity and the Pandavas are our beloved friends.

*Draṇ* — What you say is right. But for the sake of confirmation — my raising the objection and your satisfaction of it — the discussion between us was necessary.

*King* — Now, (the question is) by whom should he be introduced?

*Draṇ* — He should be introduced by Brihannala.

*King* — O Brihannala, let Abhimanyu be shown in.

*Brih* — As Your Majesty commands. (To himself) I have got this order which I was long longing after.

*Bhag:—(To himself)*

Now, let him see his son, in private, to-day<sup>12</sup> having seen him embrace him closely; and embrace him indeed now freely shed tears of joy; since he ~~not~~ feel shame to do this in my presence. 40

*King:—*Just think of the Prince's deed.

Bhishma and such other kings are defeated. Subhadra's son is captured. Uttara has in short ~~practically~~ conquered the whole earth. 41

*(Then enters Bhimsena)*

*Bhima:—*When the lac-house was set on fire, ~~my~~ brothers and mother, placed on (my) arms, were carried away by me. Having today taken down, from (his) chariot (against his will) this young son of Subhadra alone, I think that the fatigue I experienced ~~now~~ is equal (to the fatigue felt in the present case.) (1. 12) ~~is~~ great in proportion is the weight of Abhimanyu. 42

This way, this way, Prince.

*(Then enter Abhimanyu and Brihannala)*

*Abhi:—*O ? who indeed may he be !

By whom, superior in strength, have I been brought here held by one arm alone. He has a broad chest, a stomach endowed with thinness. He has shoulders steady and raised, and is thick in his ~~thighs~~

in [gesture] in his waist. I have not been troubled  
on the point by him, though he is superior in strength.  
41

*Bish* — This way, this way, Prince.

*Al.* — Ah, who is this person?

Adorned with women's ornaments, not becoming  
him, he appears like an elephant decorated with those  
of a female elephant. Mean in point of his dress, he  
yet seems to be great in splendour. He appears to be,  
as it were, the God Shiva in Uma's garb. 44

*Bish* — *(Aside)* What has been done now by my  
noble brother in bringing him here?

Justly (*Abhimanyu*) has incurred the stain of  
having been conquered. (*Secondly*) Subhadra separate  
already from her husband and now from her dear son,  
will be reduced to a very pitiable state. Krishna will  
get angry with him that he has been defeated. (*But*)  
Let it be, what is the use of speaking much. The  
strength of his arms is stained as having been abused.  
45

*Bhishma* — Arjuna!

*Bish* — Oh yes, yes, Arjuna's son he is.

*Bhishma* :—*(Aside)*

Accepting, however, even these evils in view of  
the benefit secured, I have brought him here. Who,

indeed, will bear to see his son in the hands of his enemy (But his capture was the very thing we wished for.) He has been brought here in order that Duryodhan, plunged deep in sorrow, may see him. 46

*Brih:*—(Aude) O noble brother, I have a great curiosity for (hearing his) conversation. You will please make him speak, (something).

*Bhima:*—All right, O Abhimanyu,

*Abhi:*—How? (is it, you address me simply Abhimanyu?)

*Bhima:*—He gets angry with me. You, yourself may make him speak.

*Brih:*—O Abhimanyu.

*Abhi:*—How? what do you say? Am I indeed (to be addressed) only by my name Abhimanyu? O!

Those born in a Kshatriya family, are called (simply) by their names even by the low! Is this the mode of address here? Or is it my capture (for which I am) thus treated with contempt? 47

*Brih:*—I hope your mother is happy.

*Abhi:*—How? How do you ask about my mother?

Are you my King Dharma, or Bhimasena or Dhananjaya, that lording it over me like (my) father you ask me news about women? 48





that was not pierced by him (who is an expert in the art of archery.) Even I myself would have been wounded, had I not turned round the chariot. 51

(O'only! This is an expression of your boast & words (only) (for) How is it that you were captured by this man walking on foot. 2

*Arjuna* — He came to me without any weapon therefore I was captured. For, who will kill one that has laid down his arms? (Never certainly myself, remembering my father Arjuna.

*Arjuna* — (To himself)

Elsewhere indeed is Arjuna, who himself has been both these things which are praiseworthy to the world and the father (i.e. Arjuna himself), viz. their heroism in battles. 3.

*Arjuna* — Make haste, bring in Abhimanyu at once.

*Arjuna* — The way, the way, Prince, here is the Great King. May the Prince approach him.

*Arjuna* — O! O! Whose great king is this?

*Arjuna* — No no, no (do not speak so.) He is the son of the Brahmana.

*Arjuna* — Do you mean the Brahmana? (Arjuna is a Kshatriya, Kshatriya Brahmana.) I respectfully salute you.

*Arjuna* — Come, come, my dear son.

May you also take the time to send me one of your pattern books. I am looking for a computer for use in the operation of a cleaning and dry cleaning business. I am interested in the operation of a computer in the field of dry cleaning.

11/11/11 11:11

And how much more is it? How do you  
 salute me? It is a very good salute indeed,  
 dated with pride. We, I shall humble his pride  
 Now, by whom is he captured?

John, my friend, has to me

1/14. -- 400. -- you were, without any weapon then.

**Alfred Pearce, do 1 of 414 40**

These my two arms, which are born with me and are beautiful with their fat shoulders serve me as my weapons. I can fight with their help. The bow is taken up by the weak (only) 55

$dP/dt = 0$ , đơn vị là) số.

Are you that my middle father whose arms are his Akshubhani army, and whose heroism is true (without any fraud), such a speech only becomes him. 56

*Shag.*—My son, who indeed in this middle one?

*Abhi.*—*Hear.* Or rather (I should not meet insult) I have no retort for a Brahmana. Better, ! somebody else ask me.

*King.*—Well, well. O boy (say) in reply to : question, who indeed is this middle one ?

*Abhi.*—The middle one is he, by whom,

Was bound Jarasandha, by means of his ro-  
like arms round his neck. Having achieved ( :  
(famous) horrible deed, the chance of Krishna's meet  
it (death at the hands of Jarasandha) was averted. !

*King.*—I do not take offence at this your insult  
reply. But I am pleased when you are २८  
Have I not offended you saying (there and then) "4  
should this boy stay here ? Let him go २९  
(hence)". ५८

*Abhi.*—If I am really to be favoured,

Let the usage usually observed in the case of १  
prisoners be followed in the case of my feet. (i.e  
my feet be bound.) As I have been brought here  
somebody of your camp) with the arms, so Bhima १  
take (me) away by his arms alone. ५९

( Then enters Ullara )

*Ullara.*—

It is well-known, that false praise is indeed b  
ful, whatever may be thought by those that like



On account of his boyhood he is confounded and does not know (remember), though he himself is striking, and having himself performed the whole deed he thinks that it has been done by others. 62

*Ullara*—Let Your Honour remove his doubt, (telling him the truth). Or,

That well-known scar here, produced by the striking of the string of the Gandiva bow, which is hidden in the middle of the fore-part of the arm at which even after the lapse of twelve years, has not disappeared, (lit. has not got the same colour as that of the skin on the part of his body) (the scar will tell you the truth.) 63

*Brih.*—The scar is made by the turning round of my bracelets. Owing to the change in the colour caused by the obstruction of the bracelets, it is visible here, where the leathern fence is tied by the warrior (and is therefore mistaken for the mark of the bow string.) 64

*King.*—Let me just see it.

*Brih.*—If I am Arjuna, a descendant of Bharata with his body full of the marks of Shiva's arrows, then it is clear that, this is Bhishma, and this is the King Yudhishthira. 65

*King.*—O King Dharmas, O Bhima, O Arjuna, why do you not trust me. Well, we shall see when the



*Abhi.*—I am highly favoured.

*Bhima.*—O son, salute your father.

*Abhi.*—Sire, I salute you.

*Arjuna.*—Come, come, my son.

*(Embracing)*

This is that contact with my son's body, which being absent (so long), has come to me again after the lapse of thirteen years. 69

My son, pay your respects to the Lord of the Viratas.

*Abhi.*—I salute you.

*King.*—Come, come my child.

May you obtain the courage of Yudhistira, the strength of Bhima, the skill of Arjuna, the splendour and wisdom of the two sons of Madri and the fame of Krishna, who is dear to the whole world. 70

*(To himself)* But the close contact of Uthari (with Arjuna) troubles me (with suspicion). What shall I do now? Well I see. Who is here?

*(Entering)*

*Warrior.*—Victory to the Great King.

*King.*—Just (bring) water.

22



*King.*—As it pleases you.

O Dharmaraja, Bhima and Arjuna, come this way. Let us enter the harem with extreme haste on this very account.

*All.*—Very well.

*(Exit All)*

[ The second Act ends ]

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1-2 3-4 5-6

1-2 3-4 5-6

7

1-2 3-4 5-6



Faulty in his ignorance of (the various modes of) retreat, resorted to by the defeated, he stayed behind in accordance with the sentiment of youth. Who has captured him (under these circumstances) as one prepared to capture elephants, captures a cub, after the herd has fled, (and become secure). 3

*(Then enter Duryodhana, Karna and Shakuni)*

*Duryo.*—O charioteer, say at once, say, by whom has Abhimanyu been taken away. I myself shall make him free. For,

A family-quarrel is going on between his parents and myself; so that (adverse) critics may, in this case, possibly cast the blame on me alone. Besides he is (regarded by me as) my son first and then of the Pandavas. In (matters of) family-quarrels, your children are not at fault. 4

*Karna.*—You have spoken very affectionately and properly. O son of Gandhari,

But do so, (proceed to release him) not in fear as you have said, for fear of (the censorious among) your own people, or through (your) feelings (of affection for the young children of your family, (firstly) because (as I think) Abhimanyu has fallen into the misfortune (of being made a prisoner,) while fighting for your interest, (young as he is) in the forefront of the battle and (secondly) because, he was not saved by (veterans as we are) (almost shameful negligence



*Charoeter.*—O Long-lived one, the science of war depends on men. Is it not known to the long-lived one?

There were even none of the difficulties spoken of (surmised) by you. And that great warrior (the manyu) also was full of a number of arrows. His chariot also (was revolving) like a circle described in the air by a fire-brand, rapidly whirled round. So he was captured by some pedestrian rushing upon him. 8

*All*—How? By a pedestrian?

*Drona.*—Well, what sort of a pedestrian was he?

*Char.*—What should I describe? His form & his prowess?

*Bhisma*—Women are described by their form, whereas men by their prowess. Therefore, let his prowess be described.

*Char*—Long-live I one.

*Dur*—Why are you going to praise any man in laudatory terms. Let it be told. (Go describing) I am not struck with fear, even if he be the very win I in (respect of) speed. 9

*Char.*—May it please Your Majesty to listen to this.

Having surprised the horses on their hand on a part of the chariot, the chariot stood motionless, though the wheels were stretched forth in the air.

**Abstract** — The purpose of this study was to determine the effect of a 10-week, 1000 kcal energy deficit diet on the body composition of obese women. The study was a randomized, controlled trial. The subjects were 20 obese women who were randomly assigned to either a diet or a control group. The diet group was instructed to consume 1000 kcal less than their estimated energy requirements, while the control group was instructed to consume their estimated energy requirements. The subjects were monitored for 10 weeks. The diet group lost significantly more weight and body fat than the control group. The diet group also had a significant decrease in waist circumference and waist-to-hip ratio. The control group had no significant changes in any of the measured variables. The results of this study suggest that a 1000 kcal energy deficit diet is effective for weight loss and improvement of body composition in obese women.

414 W. Wu

If the chariot had its gear well oiled, it would have run smoothly; then let it be understood that the gods were in haste and secure in the hands of the late of Yehovah (Hinnah) too humbly lavashath took away the daughter of Hinnah to his chariot was taken care of her caught by Hinnah de lby him work as if he was

But our experience can be useful for the future. In April since the time I started to be a doctor, I had 140 in the school, but here no more.

[illegible]

Set  $\theta$  of the system to a known value,  $\theta_0$ , and use

[illegible]

*Bhishma* :—O king of the Gandharas, all this is said from inference.

We go to the battle-field taking up weapons, bows and ascending chariots. Only the two (perceives) Balarama and Bhima alone go to the battle-field (equipped) only with their two arms. 14

*Shak* —Though fond of adventures, we have been suddenly defeated by one man (Uttara) arguing like you, some will take that Uttara also be Arjuna. 15

*Drona* —O King of the Gandharas, have you any doubt even about this (viz. that we were defeated by Arjuna himself) ?

Can a bow pouring fourth a rain like that of dry cloud be drawn by Uttara also on the battle field? Can the sun be made void of heat and invincible to moment by the arrows of Uttara even. 16

*Bhishma*. —O son of Gandharas, don't you perceive that (the bow) was really drawn by Arjuna (and not Uttara) is indeed plainly told by the words, the letters of which are there inscribed on the lower ends of arrows (in conformity to the usual practice of archers) and which flow from the tongue in the form of words (viz. all you say you don't, I say, you do) lend your ears to those words. 17





There may be another warrior Arjuna by (on Uttara's side) and this arrow may have been thrown by him. Let a clear (certificate) written by Uttara also be produced (in support of your inference) as Uttara may be relied on. 20

*Dur* —A lie may, perhaps, be told (by Uttara) with a view that I might give (half) the kingdom to the Pandavas. So I shall give half the kingdom when Yudhishtira is seen. 21

*(Entering)*

*Warrior*.—Victory to Your Majesty. A messenger has come from the town of the Viratas.

*Dur*.—Let him be brought in.

*War* —Just as the Great King commands (Faintly)

*(Then enters Uttara)*

*Uttara*.—My chariot, although it had come a short distance with very swift horses, was delayed the way (For,) the horses could move with difficulty as the ground on all sides has become uneven account of the elephants killed by the arrows of Karna. 22

*(Entering and folding his hands)* O sir, I am this whole circle of kings, the chief among whom, the preceptor (Itara) and the grand-father (Bhisma)

*Ad.*—May you be long-lived



*Drona* —O joy ! We are all happy that we have strengthened the union of the different members of family. MAY THE BEST OF KINGS, ALL RULE OVER THIS OUR EARTH. 26

*(Exit All)*

[ Here ends the Third Act ]

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PANCHARATRAM FINISHED

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शुभं भूयात् ।

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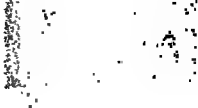


अस्ति विषयम्भेन अस्य । ) ' नमः कार्यं नाट्यस्य गमित्यत्रक इति ।  
मा. ६. ४७८ । प्रस्तुतनाट्यस्य परमगन्धर्वाद्यस्य कुन्तमग्रहस्य पंचरात्रं  
माध्यमया पंचरात्रमिन्देव ।

नान्यन्ते--The word नान्यन्ते in this expression do not evidently mean the following benedictory but must be supposed here to refer to some ceremony which, as dictated by the religious institutions of the Hindoos, in every work, is performed by the actors themselves, to propitiate the gods before the play begins. It does not form part of the play.

With the entrance of the मूत्रधार the drama begins his work; and in conformity to the मूत्रधारसिद्धमंथराय introduces his work with a मन्त्र which he conveniently puts into the mouth of the मूत्रधार so that, it may serve as a मन्त्र for him too, before beginning his work as a manager. The verse recited here, as well as those in all other dramas by the मूत्रधार is really speaking the रंगशाला, रंगशालाभिधानं अंगं पूर्वरेणस्य । According to माहिन्यदर्पण VI. 318-32. The माहिन्यदर्पण says:--नत्र पूर्वं पूर्वरेण ..... । एतन्मन्त्रः कस्यचिन्मतानुगारेणोक्तम् । यस्मिन्सु पूर्वरेणस्य रंगशालाभिधानमंगं तदुच्यते । यदुक्तं--Vide माहिन्यदर्पण ६-३२२.

विधानाथ's remarks, that the words नान्यन्ते are found written before वेदान्तेषु and such so-called मन्त्र in the ancient manuscripts of even Kalidasa's plays, plainly support the view taken above as





recite the नान्दी and should then go away. मूषा  
देवी ( नान्दी ) मन्त्रं स्वरमास्थितः । स्थापकः प्रविशेत्तन्मन्त्रम् ।  
इतिः । ( Vide remarks of मा. ड. on नान्दन्ते before. )

P. 1. V. 1 द्रोण—(1) Dark like a द्रोणकाक or द्रोणे.  
(2) द्रोणाचार्य the preceptor of the Kauravas and the  
Pandavas. [ द्रोणकाकस्तु काकोत्तः । अमर. २. २१. or द्रोण-  
पुमान् कृषीपतः । कृष्णकाके खीनीवृद्धन्ते । मेदिनी ] It is also the  
name of a cloud abounding in water. ( from which  
rain streams forth as from a bucket. ) So by द्रोण  
लक्षण, द्रोण should be understood here as द्रोणवर्णः i.e.  
कृष्णवर्ण = of a dark colour like a द्रोणकाक, or द्रोण  
be taken here as a स्वरक. But the former is better.  
( cf. कौशमेयं विधेकाले कालपाशादिषुने मयि । अनादृष्टेने मने  
द्रोणमेघ इवोदितः । मृच्छ X 26. or केयमभ्युपने शत्रे मृगुत्तम  
मयि । अनादृष्टेने मने द्रोणवृथैविवाना । मृच्छ. X. 38. )

पृथिव्यर्जुनर्मासदून — पृथिव्या अर्जुनर्मासदो. दून । or the  
messenger of अ.म and अर्जुन ( Pandavas in general )  
on this earth; or rather he, who was delegated by  
अ.म and अर्जुन or the Pandavas, for getting back the  
part of this earth i.e. the territory over which  
the Pandavas ruled formerly. The compound अर्जु-  
नर्मा is objectionable. We should expect the compound  
to be अर्जुनर्मा in view of the पाणिनि's rules of पूर्वस्य  
( अन्तात्तरम् २. १४ ) In a द्वेद compound that with  
which has fewer vowels ( syllables ) is to be placed  
first; or अनुपूर्ववत्. Var. The name of the elder  
brother is placed first. e. g. पूर्वस्यर्जुनी. )

[illegible]

वर्जधरा । (वर्ज धराज द्विज वर्जधरा । वर्ज + ध + अण ) दण्ड-  
धेयम अति प्रसिद्ध । वर्जे १.) a rudder, २ helm (२) One of  
the characters of the play, वर्जधरा —a helmsman, a  
pilot, a regulation a director ( of the movements )  
'of the king, the king of birds

चण्डनीभयानक चण्डिका । ) a bird. चण्डि कुंभि पिहने  
 मंत्रोक्त कण्डिका (2) The maternal uncle of दुर्गोत्तम. He  
 is one of the characters of the play. चण्डनीनी ईश्वर.  
 चण्ड The lord of birds &c. चण्ड

**दुर्घोषधरः** - ( १ ) दुष्टः शत्रुभिः शैथनः यय, One whose fighting with his enemies is very hard; unconquerable; invincible, difficult to be vanquished; Shri. Krishna was an invincible warrior. (2) The name of the king of the वीर्य, he is one of the principal characters of the play

मीन्यामुधिष्ठितः—मीन्य ~ (1) The son of the Gan-  
ges, also referred to as गविश or वितामर, the grand-



for him usually, as एतदेवंतामसम् will have to be translated so much. Here it means the first creator  
 एतदेवंतामसम् । पु न् । एतदेवंतामसम् ।  
 एतदेवंतामसम् । पु न् । एतदेवंतामसम् ।  
 एतदेवंतामसम् । पु न् । एतदेवंतामसम् ।

उत्तमम् — ( उत्तमं पथं ) उत्तमं पथं । उत्तमम् । उत्तमम् ।  
 उत्तमम् । उत्तमम् । उत्तमम् । उत्तमम् ।  
 उत्तमम् । उत्तमम् । उत्तमम् । उत्तमम् ।  
 उत्तमम् । उत्तमम् । उत्तमम् । उत्तमम् ।

अभिषन्तु — अभिषन्तु । अभिषन्तु । अभिषन्तु ।  
 अभिषन्तु । अभिषन्तु । अभिषन्तु । अभिषन्तु ।  
 अभिषन्तु । अभिषन्तु । अभिषन्तु । अभिषन्तु ।  
 अभिषन्तु । अभिषन्तु । अभिषन्तु । अभिषन्तु ।

This benedictory verse contains names of a  
 dozen characters of the play. This is an instance  
 of the rhetoric figure called सुश्लेषः । सुश्लेषः stamp.  
 The expression of things by their right names.  
 सुश्लेषः । सुश्लेषः । सुश्लेषः । सुश्लेषः ।  
 सुश्लेषः । सुश्लेषः । सुश्लेषः । सुश्लेषः ।





नेपथ्ये—( निः नेता तस्य पर्यं हिनं नेपथ्यं दृश्य or नाय  
 Lit.—what is suitable to the leader or main  
 characters. कर्णान्वकुटुम्बस्य स्वतः नेपथ्यमुच्यते । The play  
 which is always “ Behind the curtain. ” नेपथ्य श्च  
 means decoration, costume or dress.

कुदराजस्य—( कुदरा राज्ञः कुदराजः । उवाह. मन्त्रिमया  
 ५-४-११. राजन्, अहन् and मन्त्रिन् become respective  
 राज, अह and मन्त्र at the end of a तन्तुस्य compound  
 कुद was the name of a country situated in i  
 North of India about the sight of the mode  
 Delhi. It was a tract of land to the East of i  
 Jumna, in the upper part of the Doab near i  
 city of Delhi, and the river सरस्वती. कुदक्षेत्र is t  
 famous battle field of Panipat.

Verse. 2. अन्तःपुर—Harem; inner apartme  
 reserved for the ladies. It is so called from  
 being situated in the heart of the town for t  
 purposes of safety. प्रीत्या—हेतो तृतीया.

स्थापना—Introduction स्थापना, प्रस्तावना and अ  
 are synonyms. In all other classical plays this  
 styled प्रस्तावना. The word स्थापना is not found  
 दशम्यक. Bhasa uses it in almost all of his pla  
 In बालचरित no word is used; and in कर्णभार he  
 used the word प्रस्तावना. In प्रतिज्ञायोगंधरयण there i  
 variant आयुषम् for प्रस्तावना. Yet as the सूत्रधार mai  
 in the verse प्रस्तुतावांशेष thus is called स्थापना

introduction It is peculiar to Bhāsa that his introductions are very short and like Kālidāsa or other poets he does not mention his name in them.

महो कुरुराजस्य—These words were first heard from behind the curtain by दुष्यन्त who has, as if, announced the arrival of the three Brāhmanas. The राजनर्षद will be described in details in the निषेधदृश्य.

The sacrifice of Duryodhana at the time of दशमेवर्ष is a creation of the poet. It is not mentioned in महाभारत. दुष्यन्त performed राजसूय sacrifice and Duryodhana also wanted to perform one. But he was not allowed to perform it under the rules. He therefore performed another sacrifice पीडित्व व्रत after चेचकाया, in the 10th or 11th year of the Pandavas' exile. In the text it comes 10, in the thirteenth year i. e. two years after the पीडित्व व्रत. It is therefore purely a creation of the poetic imagination.

प्रथम—Bhāsa has used general terms instead of using proper names.

Verse 3. द्विजोच्छिष्टैरसैः०—cf. दशरथस्योच्छिष्टैश्च बलाविदेन भाग्यिणी । काशपुरातनैर्देवैर्गन्धर्वैश्च सुवेमसः । एतद्गणः  
IV. दक्षिणैः—cf. भिक्षोः सग विगतवद्वयभाजवधूयोऽमेत । शाकु-







॥५॥ अग्नेर्दुर्धने शूरे मनोमैत्रिणि च भूय । नक्षत्रावग्निं नरे  
 गिर्यग्ने मातव । मये वन मातवह । अग्नयग्निने—( ५५  
 अग्नो ५th (only) Partam मनि—to cut; to bring to  
 an end + ५ P P P. ) अग्नयुष्मान्—अग्नय is the  
 end or completion of a principal sacrifice, and अग्न  
 is the sacred ablution or bathing at the end of a  
 sacrificial ceremony. It is a part of the ceremony  
 and is performed by the sacrificer for purification  
 दक्षिणोवम्भो वज्र । अग्न । उग्नयुष्य.—I'd pass part of ५th  
 युष ( ५ P to cast forth, to discharge; to extinguish.

बहुयावत्तम्—बहुना चावत्तम् । The sentence should  
 have been दक्षिणमेव नावत् बहुनि. चावत्तम्. Boys' are rash  
 or inconsiderate and they have begun to throw  
 away the fire, before the proper time.

दक्षिणयूषा-युष.—A sacrificial post; it is made of  
 मरिच wood. मादिगेव यूने यजेन स्वर्गद्यमः । and is meant  
 for fastening the victim at the time of offering  
 the sacrifice. The post caught fire and was red  
 with flames. It appeared like a golden hand of  
 the lady earth. cf. कनकयूपविलंबकाहुः । उ६. II. ३६, &  
 सचिरकनकयूपग्यायनालवकाहुः V. ५६. दक्षिण Part Part of ६  
 ४ Atm to shine; to blaze.

चैत्याग्निः—चैत्य is a sacrificial shed; an altar; a  
 place of religious worship, चैत्यमायतनं तुस्ये । अमर. II. ७.  
 चैत्ये यज्ञस्थाने अग्नि. चैत्याग्निः—The fire kept in the altar  
 or in a sacred place; sanctified fire. There are

three sanctified fires, हविर्वाय, गार्हपत्य and माहवर्नाय  
वेत्याग्नि-is further compared to a द्विज. और्ध्वकाष्ठ=ordinary  
fire which is not sacred, other than वेत्याग्नि. और्ध्वकाष्ठ  
is compared to a वृक्ष or यज्ञ.

माहवर्णं गृह्यपृष्ठा—विधिन् विधिन् वायव्यं वेदी हवर्ध ( अष्ट=  
part of पृष्ठ to burn, to scorch 1. 4 9 मेघनि,  
सुवनि पुष्पाणि ) The cause of माहवर्ध is explained by  
हविर्वायतया. Consistently हविर्वायतया परिहृता वेदी माहवर्ध न  
हविर्वाय or (पूर्व) हविर्वायतया माहवर्ध न पृष्ठपृष्ठा (अधुना उदात्तविधि)  
परिहृता; or परिहृता instrumental चण्ड of परिहृत् (परितः वर्तते  
एतं परिहृत् कर्तरि क्तिप्) तथा and then with हविर्वायतया,  
which then becomes a द्वेज. आर्धेण आग्नीनेणु दधेणु वेदीपृष्ठपर-  
विहोय वाहो न जात हवर्ध ।

माहवर्धो-आह+वर्ध-आहृत्वापीत्य turned towards the  
East & ईश्वर्य bamboo-post. (it is a kind of  
sacificial room having its columns turned towards  
the East) माहवर्ध. माह हविर्वायतया । अथ It is an apart-  
ment towards the East of the sacrificial Hall,  
माहवर्धो गृह्यपृष्ठापरिहोयः । अग्निवर्ध on एतु. 15. 61. Some  
interpret it to mean a room in which the friends  
and the family of the sacrificer assemble. अथमाहवि-  
र्वायवर्ध एतम् or माहवर्ध पत्नीशालादयः अग्निवर्धतयाः आहृत्वा यः माहः  
एतं वीरत्वादी । एतं धूमं गच्छ इव-The volume of smoke  
is compared to an elephant. The smoke enters the  
माहवर्ध as an elephant enters a पत्नीशाला. एतं पत्नीशालापरिहोय-  
माहवर्धो गृह्यपृष्ठापरिहोयः । अथ. १-













the river. After taking his food the tree, 13) with  
the course of kusha grass was going to the river  
to nose its mouth in १३) *सुखं नदीम्*  
*शोभन्त्यगच्छिः शान्तिं च ॥ १३ ॥*

Verse 16- with *विमलकुसुमैर्गण* १६) *विमलकुसुमैर्गण*  
*पत्रैश्च शान्तिं १६)* Garments of kusum grass were  
spread between trees for drying and the fire  
spread from one tree to another by means of  
these garments *विप्लव* just pass part of *पत्रैश्च* to  
burn १६) *१६) गर्जनामर्षिव* - A tree falls down  
when it is ripe, so it fell down as it was burnt  
by the fire. It is *गर्जना* *मधुपटलवधेन* - ( १६ )  
*गर्जनामर्षिव* The tree was burnt at the root  
and hence it fell down. The falling of the tree  
is compared with the falling of the asc of god  
Shiva.

*माधुपटलवधेन* इव - The anger of १ was much less  
(for a very short time)

Verse 17 - *मग्ने बलवत्* - The strength of १ was  
or fuel of *मग्ने बलवत्* *मग्ने बलवत्* *मग्ने बलवत्* *मग्ने बलवत्*  
*मग्ने बलवत्* or wealth is the strength of noblemen  
For *मग्ने बलवत्* *मग्ने बलवत्* and *मग्ने बलवत्* are good  
instances

Verse 18 - *पथमर्षिव* - A war-horse falls to  
throw glue into the fire. It is made of *पथमर्षिव*

मदिर. अरणी—A kindling stick; a piece of wood usually of गमी tree; it is used for kindling the sacred fire by attrition. परिच्छद—Covering dress. परिच्छाद्ये अनेन परिच्छदः उपकरणं, आभरणवगनादिकं. *cf.* नचेदानीं कंचित्परिच्छदो मे पश्यामि. The idea is that a man addicted to vices such as drinking, gambling etc, loses everything, even his own garments

Verse 19—भयननचिटप—चिटपः चिटैः (small branches or stalks) चितति or चिटान् पानि इति चिटप—a large branch. All the trees were dead and burnt in the fire. The नदीमल्ल was the only tree left unburnt, as it was standing just in the river. It was the only surviving member of the race of trees, and as such had to perform the funeral rites by offering water. At the time of offering water one has to bend down one's hand, which is moving. The branch of the tree is its hand and the leaf is its palm, which is moved by the wind in the water of the river. The figure is ३ त्रेधा पादप—पादे मूले चित्रिते पादप. The trees suck water by means of their roots which are their feet and therefore they are called पादपः.

नयमानि नावदुग्धमृगाम—नयमानि In the first place The fire was extinguished and there was nothing to be seen now. They reached the river and as Brahmans, it was proper for them to move their



been blamed. It is natural, therefore that the credit should also go to him in the capacity of an *आचार्य*. *॥ शिष्यावगते गृहेऽपि ।*

**अथायस्यप्रदणाम्—**अयं=silver; silver and gold money; wealth अथायं यमदेव्यं न हेमरत्ने इत्यने । प्रद । अयंराजमुदरं त्रिषु । मादनस्यर्णरत्ने । मेदिना । समुत्थुः—Elevation, celebration. Duryodhana obtained wealth and kingdom by gambling with कुरुराज; and because he was very fond of quarrelling with the Pandas he had to incur the infamy. The infamy was also due to the other actions of his, such as इंद्रविराज & others. But he performed a sacrifice which was a सुहृत्स्य भाजन; and he looked splendid in the dress of a sacrificer.

**मतः प्रविशन्ति—**भीष्म and द्रोण were in the front and therefore they entered first. द्रोण, being a Brahmaca and a preceptor, entered first and then enters दुर्योधन, followed by कर्ण and शकुनि and other kings. Though it is not given in the stage-direction still we have to take it for granted that other kings also followed, as it is hinted by सर्वराजमंडलेनानुगम्यमानः ( p. 6 ) and further p. 19 भो भो यज्ञमनुभवितुमायता राजान् and p. 20 सर्वे—मुत्सवा चायम्—आजाविधेया वयम्. P. 9 where all the kings pay their respects to Duryodhana. सर्वे—एव सर्वराजमंडलेन भवन्ते सभाजयन्ति.

Verse 23. **हृत्तथो**—Duryodhana enumerates all the good effects resulting from the performance of the sacrifice. **आत्मा हृत्तथो**—My mind has shown faith in the Shastras **आत्मा वने पुनिर्बुद्धिः** स्वभावः "अमर, **वदन्ति परितोषे गुरुजन**—This can be seen from the expressions of भीष्म and द्रोण. 1-21 & 1-22 गुरुजन includes his parents also **जगद्विद्वत्सं मे** can be observed from verse 20. **पौरा इमे कथयन्ति** His merits are also established and the scandal that he was wicked, is also removed by his performing the sacrifice. **मृगैः प्राप्यः स्वर्गं** —( cf. लर्गवायो वनेन ) Duryodhana means to say that it is the opinion of only some, that the heaven is obtained after death; but it is not true. Because he obtained those things in this very world which others obtain in the heaven. He says **एतदुत्तमं**। **कथयन्ति** they say, would be better for **कथयन्ति** कथ is generally followed by क्त् and not क्त। यदि कथय आलोचयत्तुम् is another reading, where कथय has no connection, though the rest of the sentence may mean "this appears to be untrue."

**गाम्धारीमातः**—गाम्धारी माता यस्य न गाम्धारीमातः Voc. He, whose mother is गाम्धारी; for a similar use of मातः cf. पुत्रिमातः, कै.तामामातः, कै.देवीमातः, in प्रतिका, ऐरलोचनमातः, पारदीमातः, in कालचरित्, बालोत्तमातः in कथयन्ति and पञ्चदशिकातः and कुलीमातः in महाभारत वन० 180. 2. This is an violation of the Panini's rule क्त्तथ इति क्त्।

(A बहुवीहि compound ending in ई, २ takes न्यायेनागतम्—Strictly speaking the wealth obtained by Duryodhana was not acquired honestly कर्ण wanted to defend his actions & hence remarks

Verse 24—पुत्रावेसी भनिधाना-पुत्रस्य भोगस्य र  
 ननिधानम् (One who stores wealth for his  
 पित्रोर्लोभे-लोभे-lit. a lap Having  
 wealth to Brahmanas. A शक्तिर is  
 fame and money on the strength of  
 use of his bow, which is his strength  
 expressed by Karna, in this verse  
 Karna, who is taken to be the stand

Verse 25—रघुनाथ was the  
 He was the first king of the R.  
 of the solar dynasty He is  
 the capital of the Keralas in ३००  
 one of the sons of the great R.  
 according to the Panchatantra  
 रघुनाथ He has various admirers  
 all his subjects from १०००  
 (See vol II p १११) रघुनाथ was  
 one of the great kings of the world. He  
 was one of the great kings of the world.  
 See p १११ रघुनाथ was one of the great  
 The R. is the R. of the world.





( A बहुव्रीहि compound ending in ई, क takes ई )  
 न्यायेनागतम्—Strictly speaking the wealth obtained  
 by Duryodhana was not acquired honestly, &  
 कर्ण wanted to defend his actions & hence the  
 remarks.

Verse 24—कुत्रापेशी संनिधाना-पुत्रस्य अवेशा गण  
 संनिधाना=One who stores wealth for his son  
 विप्रोत्संगे=उत्संग-lit. a lap. Having given all the  
 wealth to Brahmanas A कृत्रिय is expected to earn  
 fame and money on the strength of his skill in the  
 use of his bow, which is his strength The sentiment  
 expressed by Karna, in this verse are just fit for  
 Karna, who is taken to be the standard of generosity

Verse 25—इक्ष्वाकु was the son of वैशम्पत  
 He was the first king of the Kosala the founder  
 of the solar dynasty. He reigned at अवध  
 the capital of the Kosalas in वैशम्पत. शर्यानि was a  
 one of the sons of the great वैशम्पत मनु or a son of अ  
 according to the list in विष्णुपुराण शर्यानि was the son  
 गण नद्वय. By his virtuous administration he rendered  
 all his subjects free from passion and decay. (C  
 Classical Dic. p. 750) मत्प्राप्त was a prince and the  
 son of king वृषभध्वज (Classical. Dic. p. 378.) नागाध्वज  
 the son of वृषभध्वज or वृषभ, a descendant of मनु. (Cl  
 Dic. p. 458) मनु was the son of the great वैशम्पत  
 The Linga Purana relates his transformation



अपस्तोतुम्—To disparage, to speak ill of, to  
censure. एहि पुत्र—Come darling When Drona saw  
that Bhishma would not take back, he asked  
Yodhana to salute him first  
) अथभृशस्नानेषु खेदमवाप्नुहि-अवभृश- ■ part for the  
ole, Viz. the sacrifice Drona means "you may  
perform sacrifices just as you have performed  
this one "

2000

2000

V. 29, सोढु उल्ले—Karna thought that दुर्वे had become very lean on account of the observation of very difficult vows of a sacrificer and hence, if he was given an embrace for which Durrodhana made a request, it would trouble him यनामंश्य न धरेयामि—might mean, 'I would not dare embrace you without your consent. राजर्षिणा यचनाद्—The words ( वचन ) referred to here are those of दुर्वेध in verse 23. कथमसौ शामाः. They were as grave as those of a sage; and Shakuni saw therefore he did not dare embrace him. It would be better if some such words as राजा or वृषा were added after श्रीपतेः नाम & श्रीधरा नाम.

यामुमद्रेण—कमुमद्रे is कमुदेव or ककुण. cf. लो राममद्रेमनुरागि । उभरसम । भड is added to show suspicious nature of the man; it is also added as a term of endearment, this word is again used in act II V. 25 मदनमुरागे तु यामुमद्रे । इतथावय V. 6 It is derived from वयस्य नरे हृदये वयस्येति कमु ( वयस्येति ) cf. सर्वेदागो ममम् । य वयस्येति नै वयः । अनोदुगो कमुदेवेति विद्विष्यते । = विष्णुपुत्रात् । न कमुदेवे शुद्धत्वं कस्ये प्रत्यक्षाने इति कमुदेव न कमुदेवस्य भगवत्पुत्रेन कमुदेव । अविमम्यु —For information (see Introduction Characters) As a matter of fact अविमम्यु was not present at the time of इतथावय । But it was said that अविमम्यु should be given to him and he was called to अविमम्यु । He was not there along with other kings and he was



you ask anything which you think is very difficult for me to perform you need not be afraid, as I am शूरेषु गणनां यामि and कृतसाहसोऽस्मि. Therefore without any fear you may ask anything you like. स्वच्छन्दतो वद, किमिच्छसि. स्वच्छन्दतः—At your will; without being afraid of anything; at your free will; freely. हस्ते दियता—मम हस्ते मदा स्थिता, मम हस्ते गर्वं दियतम्। Duryodhana wants to say "you should not be afraid that I would not be able to fulfil my promise. As long as I have my मदा in my hand I can do anything and then you can get it, so that it is as if already in your hands." It may mean—"Let the mace only be in my hands and you may have all the rest."

वाक्ययेगस्तु मां बाधते—Drona thought about the bad condition of the Pandavas whom he loved dearly, and it was but natural that his throat should be choked with tears. He remembered the Pandavas because he was going to ask Duryodhana to grant a share of the kingdom to them.

ममहस्ते वन्धिम.—Bhisma's remarks mean that in spite of all the efforts of दुःशयन to pacify and please कृष्ण, he was shedding tears and hence all his efforts were useless.

मधुपानोत्तिष्ठन्—Drona's face was spoiled by the falling of his tears on it, and Duryodhana





share of the kingdom to the Pandavas. The share is half or equal, *vide* राज्यायं प्रति को निधयः and राज्यायं प्रदास्यति किल मित्रा दक्षिणाव—Whatever you may call it, call it मित्रा if you like or दक्षिणा if you wish, I want this; *vide* पण्डवानां गविभागम् । \*

**सोडेगम्**—As soon as सकुनि hears that Drona asked for a share of the kingdom to the Pandavas he steps in, and tries to dissuade दुर्योधन from granting the request; and he therefore blames कौन who in his opinion, has, in a way, deceived his pupil दुर्योधन. उडेग is अवेग —There is a variant भी भवति

**V 34—उग्रयसस्य शिष्यम्**—Duryodhana was committed to the care of his preceptor कौन, and दुर्योधन on his part placed his confidence in कौन who was a गुरु or a preceptor as well as great. उग्रयसस्य may mean "who placed his confidence in you when he said कौनमुग्रयसो दक्षिणा " The प्रश्न or 'the matter in hand' was वन and अवस्यमान, and the अप्रश्न was the question of granting a share of the kingdom to the

\* Mr. Hari Narayana Apte, the famous Marathi novelist has translated the verse as follows—

मम आश्रयस्थानं पंडुपुत्र ने मेरे बनाव्यगुनी ।

वन इन्द्रजित् अहम् परे मुझी कागोत्र के के दूनी ॥

त ने मे पुत्र अगुनी विनय का राज्यायं दुर्योधना ।

मने म इन्द्रजित् वन मुझ हा निश मही दक्षिणा ॥



**स्नानमात्रमेव**—One of the two, *सर्वम्* is redundant. *नय* means to hint that this is the occasion of अवसृज्यमान alone, where गुरुने is an authority, and his advice, therefore, should be listened to. Had it been the occasion of ग्रहणं he would have been a प्रकण *cf.* नपय दारद्वयं राजवंशे । प्रजा पत्रोऽत्र युनेदमकथय बला । पदोऽथ १० गुरुने हूनपदो० V. ३५. मित्रमुन्मथ्य जज्ञो - मित्रं विधावेदं मुनं बन्धु-वाग्मात्रमित्रस्य इत्यर्थः । He is a friend in words only and not in action, he appears externally as a friend but in his heart he is an enemy. *cf.* वनेदेनारं विपदुर्न पयोमुनम् । वागवयः । श्रुतिव्यां प्रमत्ति would be better for श्रुतिव्यां प्रमत्ति.

V. 36-क्रान्तारैरेणुपरुषाः—क्रान्तारै दुर्गमे मर्गे गहने एषत्र ते परुष कर्तुरेकाया गन्ताः । 'क्रान्तारं विविर्न वनं' । 'परुष कर्तुरे कृते' शनि मेदिनी । विमुख=विपक्ष=Opposed वाग=Against=विमुख । परुषाग्रलेपः—परुष तद्विगः मर्गः । सर्वजनितम् इत्यर्थः ।

**तावदाचार्यं पृच्छामि**—तावत् shows that दुर्गोपन-मार्गं he would not listen to the advice of गुरुने; but he would ask him a question, because श्रेण has passed a remark that the Pandavas would take it from him by force, and he shows it further (V. 37.) that they would not be able to do so as they could do nothing on other occasions mentioned in V.



V. 42. In this verse द्रोण has omitted the name of शकुनि, as he thought शकुनि would certainly spoil the whole case. Duryodhana however guessed it and expressed it by saying नहि नहि मानुजेन; showing thereby that he respected शकुनि. Further द्रोण uses the simple word शकुनि showing that he had no respect for शकुनि at all; on the other hand he would spoil the matter, as he says इह विपन्नं कार्यम्। It is better to take this speech श्वेतम् as Shakuni should not hear it.

द्रुपद calls both कर्ण & शकुनि for consultation though he says मानुजेन above.

एवं तावत् करिष्ये—Drona, now thought that it was better if he pacified शकुनि. This is after the fit of his anger ( कलहः एव भवतु ) is gone. He however addresses him with the term वरुण.

V. 43. बटुचापलम्—Rashness of a boy. द्रोण uses this term as he thought शकुनि would use the same term for him. cf. अवि नाम दुरात्मा चाणक्यवटुः। बटु is often used as a deprecatory term. ( cf. old boy in Eng. )  
 रुद्रस्य वचसः—Refers to the harsh words of द्रोण  
 viz. त्वदनार्यभाषान् सुबलेभ्यमनार्याभिनिमन्यसे. नास्मान् शकुनिर्दर्शयेत्  
 V. 38.

शिष्यस्य—Refers to the Pandavas. सान्त्वयिष्य

—नैव मुञ्चति त्रिस्तताम्—this is made true from expression of शकुनि, अहो वरुणः नस्वाचार्य.



objection for maintaining good relations with his brothers, the Pandavas, and this was only possible by granting them the share. Why is it that he did not clearly say so? To this शकुनि now gives a reply by समाश्रमन्त्ये नु भवान् प्रमाणम्—अथ—  
 ' Proper. अमे वापे दिने विपु ' अथ III 142 or परितः  
 अमे वापे दिने युक्ते समाश्रितः । अभिधानम् or वापे वापे दिने अथ  
 इति परितः । प. १४२ के. १० उक्त्यापदानम् युक्त्युक्तम् विमर्शनेन तत्र  
 प्रमाणम् । It implies that if शकुनि says it was proper he  
 would have no occasion to fight with भर्तृन्.....and  
 hence his vow, that he would kill भर्तृन् would  
 not be fulfilled. If he says it was not proper, he  
 would be blamed for not allowing दुर्योधन to do what  
 was just. If however दुर्योधन doubted as to how he  
 could make use of his relations and his friends,  
 शकुनि replies, संश्रामयान्तिषु वयं महापाः—अथ refers to  
 शकुनि and other friends and relatives of दुर्योधन.

अथ शकुनिमित्रोः—Now that the promise was  
 given, it had to be fulfilled; and दुर्योधन puts the  
 alternative proposal, so that the promise should  
 be fulfilled; but the Pandavas should not accept  
 the test of it. This दुर्योधन's proposal is not  
 answered to which शकुनि only gives a reply. (अथ—  
 I did not and tell me

V ४—शकुनिमित्रोः—Shakuni wants to say that

it is useless and impossible to grant a proposal





objection for maintaining good relations with his brothers, the Pandavas, and this was only possible by granting them the share; why is it that he did not clearly say so? To this शकुनि now this gives a reply by क्षमास्त्रमन्ये तु मवान् प्रमाणम्—अन-  
 ' Proper. अये शक्ते हिने त्रिषु ' अवर. III 143. or परिच्छ  
 क्षमः शक्ते हिने युक्ते क्षमावान् । अभिधानमे० or योग्ये शक्ते हिने क्षमम्  
 इति धरणिः । पाण्डवेभ्यो राज्यार्थदानस्य युक्तयुक्त्य विमर्शनेपये तमेव  
 प्रमाणं । It implies that if शकुनि says it was proper he  
 would have no occasion to fight with अर्जुन.....and  
 hence his vow, that he would kill अर्जुन would  
 not be fulfilled. If he says it was not proper, he  
 would be blamed for not allowing दुर्योधन to do what  
 was just. If however दुर्योधन doubted as to how he  
 could make use of his relations and his friends,  
 शकुनि replies, संग्रामकालेषु ययं सहायाः—ययं refers to  
 शकुनि and other friends and relatives of दुर्योधन.

यत्प्रमाणमिति०—Now that the promise was  
 given, it had to be fulfilled; and दुर्योधन puts two  
 alternative proposals, so that the promise should  
 be fulfilled; but the Pandavas should not enjoy  
 the fruit of it This दुर्योधन's proposal is now  
 discussed to which शकुनि only gives a reply, किञ्चिद-  
 Find out and tell me.

V. 46—अन्यमिषमि०—Shakuni wants to say that  
 it is useless and impossible to grant a province





V. 50 — कार्य—referred to here is finding out the Pandavas just as इनुमान had to find out Sitā. Sitā's whereabouts were not known, and so is the case with the Pandavas संघमिस्वार्णव—implies the difficulty of the task.

विराटमसरात्—This may be taken as an answer to Drona's question कुतो नु .... प्रकृतमनेनया, and as both may be taken to be what is known as पताकास्थान in Sanskrit Drama. It is defined as—यत्रार्थे चिन्तिते दुष्क-  
चिन्तितेऽप्येव प्रकृतमने । आनन्देन साधेन पताकास्थानम् तु तत् ॥  
भा० ६० ६ १४१

The warrior enters at a proper time. Drona was anxious to find out the whereabouts and he would get them from this मद.

यत्—has its connection with the verse. तत्संघमि-  
त्य विराटस्य संबंधि.

V. 51 बाहुभ्यामेव—एव excludes the use of any weapon न हस्तेन हिमिलम् इत्यर्थः. The same is expressed by अशस्त्रजनिनो वयः । *rule*, गह्वरीमे प्रहरणी भूमी act II. V. ६५.  
१. वयं स्वया शतं वयः सन्धर्कजिमित बाहुपादोन व्यापदिता । वृत्तः  
X. The reason of knowing बाहुभ्यामेव हिमिलं is अशस्त्र-  
जो वयः ६२वने ।

अभ्युपगम्यताम्=Accept. Bhishma at once knows that it was the doing of भीम and none else and advises him to accept the condition of finding out the Pandavas within five nights. Drona could not

(1) his अभ्युत्थाने चैव (12) मयत्त- यत्तमनुभाङ्गुत्तरम्  
अभ्य=An-l. ८९. यत्तममय कर्त्तुं. मयत्त. l. 4.

भार्जवपुत्रे — द्रुतोः भाव आर्जनं, भार्जवेन पुण्यं पुत्रे तत् ।  
A man of straightforward mind. This is properly  
said to show that he was a straightforward  
man.

५५ भलि तेनो वृत्तव्यम्—They are *वृत्तव्यम्* and as such must fight for their patron first, and therefore it is that *इष्टं* the fulfilment of our duty is the object, and finding out the Pandit is necessary in his *वृत्तव्यम्*.

नगरप्रवेशानिमित्तम्- The sacrifices were made and chariots and horses were ready for their entry into the town समस्त after the sacrifice.

V. ८. वनप्रदायाः नाना वानेषु प्रसृतः ।  
 एतत्तु तद्वाच्यं तद्वाच्यं तद्वाच्यं तद्वाच्यं ।  
 नाना वानेषु प्रसृतः नाना वानेषु प्रसृतः ।

[illegible]

1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100. 101. 102. 103. 104. 105. 106. 107. 108. 109. 110. 111. 112. 113. 114. 115. 116. 117. 118. 119. 120. 121. 122. 123. 124. 125. 126. 127. 128. 129. 130. 131. 132. 133. 134. 135. 136. 137. 138. 139. 140. 141. 142. 143. 144. 145. 146. 147. 148. 149. 150. 151. 152. 153. 154. 155. 156. 157. 158. 159. 160. 161. 162. 163. 164. 165. 166. 167. 168. 169. 170. 171. 172. 173. 174. 175. 176. 177. 178. 179. 180. 181. 182. 183. 184. 185. 186. 187. 188. 189. 190. 191. 192. 193. 194. 195. 196. 197. 198. 199. 200. 201. 202. 203. 204. 205. 206. 207. 208. 209. 210. 211. 212. 213. 214. 215. 216. 217. 218. 219. 220. 221. 222. 223. 224. 225. 226. 227. 228. 229. 230. 231. 232. 233. 234. 235. 236. 237. 238. 239. 240. 241. 242. 243. 244. 245. 246. 247. 248. 249. 250. 251. 252. 253. 254. 255. 256. 257. 258. 259. 260. 261. 262. 263. 264. 265. 266. 267. 268. 269. 270. 271. 272. 273. 274. 275. 276. 277. 278. 279. 280. 281. 282. 283. 284. 285. 286. 287. 288. 289. 290. 291. 292. 293. 294. 295. 296. 297. 298. 299. 300. 301. 302. 303. 304. 305. 306. 307. 308. 309. 310. 311. 312. 313. 314. 315. 316. 317. 318. 319. 320. 321. 322. 323. 324. 325. 326. 327. 328. 329. 330. 331. 332. 333. 334. 335. 336. 337. 338. 339. 340. 341. 342. 343. 344. 345. 346. 347. 348. 349. 350. 351. 352. 353. 354. 355. 356. 357. 358. 359. 360. 361. 362. 363. 364. 365. 366. 367. 368. 369. 370. 371. 372. 373. 374. 375. 376. 377. 378. 379. 380. 381. 382. 383. 384. 385. 386. 387. 388. 389. 390. 391. 392. 393. 394. 395. 396. 397. 398. 399. 400. 401. 402. 403. 404. 405. 406. 407. 408. 409. 410. 411. 412. 413. 414. 415. 416. 417. 418. 419. 420. 421. 422. 423. 424. 425. 426. 427. 428. 429. 430. 431. 432. 433. 434. 435. 436. 437. 438. 439. 440. 441. 442. 443. 444. 445. 446. 447. 448. 449. 450. 451. 452. 453. 454. 455. 456. 457. 458. 459. 460. 461. 462. 463. 464. 465. 466. 467. 468. 469. 470. 471. 472. 473. 474. 475. 476. 477. 478. 479. 480. 481. 482. 483. 484. 485. 486. 487. 488. 489. 490. 491. 492. 493. 494. 495. 496. 497. 498. 499. 500. 501. 502. 503. 504. 505. 506. 507. 508. 509. 510. 511. 512. 513. 514. 515. 516. 517. 518. 519. 520. 521. 522. 523. 524. 525. 526. 527. 528. 529. 530. 531. 532. 533. 534. 535. 536. 537. 538. 539. 540. 541. 542. 543. 544. 545. 546. 547. 548. 549. 550. 551. 552. 553. 554. 555. 556. 557. 558. 559. 560. 561. 562. 563. 564. 565. 566. 567. 568. 569. 570. 571. 572. 573. 574. 575. 576. 577. 578. 579. 580. 581. 582. 583. 584. 585. 586. 587. 588. 589. 590. 591. 592. 593. 594. 595. 596. 597. 598. 599. 600. 601. 602. 603. 604. 605. 606. 607. 608. 609. 610. 611. 612. 613. 614. 615. 616. 617. 618. 619. 620. 621. 622. 623. 624. 625. 626. 627. 628. 629. 630. 631. 632. 633. 634. 635. 636. 637. 638. 639. 640. 641. 642. 643. 644. 645. 646. 647. 648. 649. 650. 651. 652. 653. 654. 655. 656. 657. 658. 659. 660. 661. 662. 663. 664. 665. 666. 667. 668. 669. 670. 671. 672. 673. 674. 675. 676. 677. 678. 679. 680. 681. 682. 683. 684. 685. 686. 687. 688. 689. 690. 691. 692. 693. 694. 695. 696. 697. 698. 699. 700. 701. 702. 703. 704. 705. 706. 707. 708. 709. 710. 711. 712. 713. 714. 715. 716. 717. 718. 719. 720. 721. 722. 723. 724. 725. 726. 727. 728. 729. 730. 731. 732. 733. 734. 735. 736. 737. 738. 739. 740. 741. 742. 743. 744. 745. 746. 747. 748. 749. 750. 751. 752. 753. 754. 755. 756. 757. 758. 759. 760. 761. 762. 763. 764. 765. 766. 767. 768. 769. 770. 771. 772. 773. 774. 775. 776. 777. 778. 779. 780. 781. 782. 783. 784. 785. 786. 787. 788. 789. 790. 791. 792. 793. 794. 795. 796. 797. 798. 799. 800. 801. 802. 803. 804. 805. 806. 807. 808. 809. 810. 811. 812. 813. 814. 815. 816. 817. 818. 819. 820. 821. 822. 823. 824. 825. 826. 827. 828. 829. 830. 831. 832. 833. 834. 835. 836. 837. 838. 839. 840.

॥ ॐ नमो भगवते वासुदेवाय ॥

4- 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100 101 102 103 104 105 106 107 108 109 110 111 112 113 114 115 116 117 118 119 120 121 122 123 124 125 126 127 128 129 130 131 132 133 134 135 136 137 138 139 140 141 142 143 144 145 146 147 148 149 150 151 152 153 154 155 156 157 158 159 160 161 162 163 164 165 166 167 168 169 170 171 172 173 174 175 176 177 178 179 180 181 182 183 184 185 186 187 188 189 190 191 192 193 194 195 196 197 198 199 200 201 202 203 204 205 206 207 208 209 210 211 212 213 214 215 216 217 218 219 220 221 222 223 224 225 226 227 228 229 230 231 232 233 234 235 236 237 238 239 240 241 242 243 244 245 246 247 248 249 250 251 252 253 254 255 256 257 258 259 260 261 262 263 264 265 266 267 268 269 270 271 272 273 274 275 276 277 278 279 280 281 282 283 284 285 286 287 288 289 290 291 292 293 294 295 296 297 298 299 300 301 302 303 304 305 306 307 308 309 310 311 312 313 314 315 316 317 318 319 320 321 322 323 324 325 326 327 328 329 330 331 332 333 334 335 336 337 338 339 340 341 342 343 344 345 346 347 348 349 350 351 352 353 354 355 356 357 358 359 360 361 362 363 364 365 366 367 368 369 370 371 372 373 374 375 376 377 378 379 380 381 382 383 384 385 386 387 388 389 390 391 392 393 394 395 396 397 398 399 400 401 402 403 404 405 406 407 408 409 410 411 412 413 414 415 416 417 418 419 420 421 422 423 424 425 426 427 428 429 430 431 432 433 434 435 436 437 438 439 440 441 442 443 444 445 446 447 448 449 450 451 452 453 454 455 456 457 458 459 460 461 462 463 464 465 466 467 468 469 470 471 472 473 474 475 476 477 478 479 480 481 482 483 484 485 486 487 488 489 490 491 492 493 494 495 496 497 498 499 500 501 502 503 504 505 506 507 508 509 510 511 512 513 514 515 516 517 518 519 520 521 522 523 524 525 526 527 528 529 530 531 532 533 534 535 536 537 538 539 540 541 542 543 544 545 546 547 548 549 550 551 552 553 554 555 556 557 558 559 560 561 562 563 564 565 566 567 568 569 570 571 572 573 574 575 576 577 578 579 580 581 582 583 584 585 586 587 588 589 590 591 592 593 594 595 596 597 598 599 600 601 602 603 604 605 606 607 608 609 610 611 612 613 614 615 616 617 618 619 620 621 622 623 624 625 626 627 628 629 630 631 632 633 634 635 636 637 638 639 640 641 642 643 644 645 646 647 648 649 650 651 652 653 654 655 656 657 658 659 660 661 662 663 664 665 666 667 668 669 670 671 672 673 674 675 676 677 678 679 680 681 682 683 684 685 686 687 688 689 690 691 692 693 694 695 696 697 698 699 700 701 702 703 704 705 706 707 708 709 710 711 712 713 714 715 716 717 718 719 720 721 722 723 724 725 726 727 728 729 730 731 732 733 734 735 736 737 738 739 740 741 742 743 744 745 746 747 748 749 750 751 752 753 754 755 756 757 758 759 760 761 762 763 764 765 766 767 768 769 770 771 772 773 774 775 776 777 778 779 780 781 782 783 784 785 786 787 788 789 790 791 792 793 794 795 796 797 798 799 800 801 802 803 804 805 806 807 808 809 810 811 812 813 814 815 816 817 818 819 820 821 822 823 824 825 826 827 828 829 830 831 832 833 834 835 836 837 838 839 840 841 842 843 844 845 846 847 848 849 850 851 852 853 854 855 856 857 858 859 860 861 862 863 864 865 866 867 868 869 870 871 872 873 874 875 876 877 878 879 880 881 882 883 884 885 886 887 888 889 890 891 892 893 894 895 896 897 898 899 900 901 902 903 904 905 906 907 908 909 910 911 912 913 914 915 916 917 918 919 920 921 922 923 924 925 926 927 928 929 930 931 932 933 934 935 936 937 938 939 940 941 942 943 944 945 946 947 948 949 950 951 952 953 954 955 956 957 958 959 960 961 962 963 964 965 966 967 968 969 970 971 972 973 974 975 976 977 978 979 980 981 982 983 984 985 986 987 988 989 990 991 992 993 994 995 996 997 998 999 1000 1001 1002 1003 1004 1005 1006 1007 1008 1009 1010 1011 1012 1013 1014 1015 1016 1017 1018 1019 1020 1021 1022 1023 1024 1025 1026 1027 1028 1029 1030 1031 1032 1033 1034 1035 1036 1037 1038 1039 1040 1041 1042 1043 1



## APPENDIX B.

### काव्यम् ।

The word काव्य is of a wider meaning in Sanskrit than the word 'poetry' in English. The spirit of the composition is more important than its outward form. काव्य is defined in various ways by different authors. We will quote only a few standard definitions.

वाक्यं समासकं काव्यं दोषात्मन्मातृकपद्यम् ।

उत्कर्षहेतुव प्रेम्ण गुणालंकारहीनवः ॥

महाभारतम् १. १.

निर्दोष गुणयुक्तकाव्यमलङ्कारैरलङ्कृतम् ।

समान्वितं चैव दृक्कल्पेति प्रसिध् विन्दति ॥

महाभारतम् १. १.

समर्थाशार्थमनिरादकं शब्द काव्यम् ।

महाभारतम् १. १.

सर्वतोर्गो शब्दार्थो मगुणावमलङ्कृतो वा कविः ।

काव्यप्रकाशम् १. १.

सुविधा च सुविधा चैव चैव चैव चैव चैव ।

काव्यप्रकाशम् १. १.





are interspersed throughout in the "Notes" and are sure to furnish the student with an amount of information which may be very advantageously utilised in the examination hall.

The Sanskrit Commentary prefixed to the translation is lucid, correct and easy, and besides enabling the student to understand very clearly the original text, will develop the facility of expressing his thoughts in Sanskrit, *i. e.* will be a great help to Sanskrit composition.



